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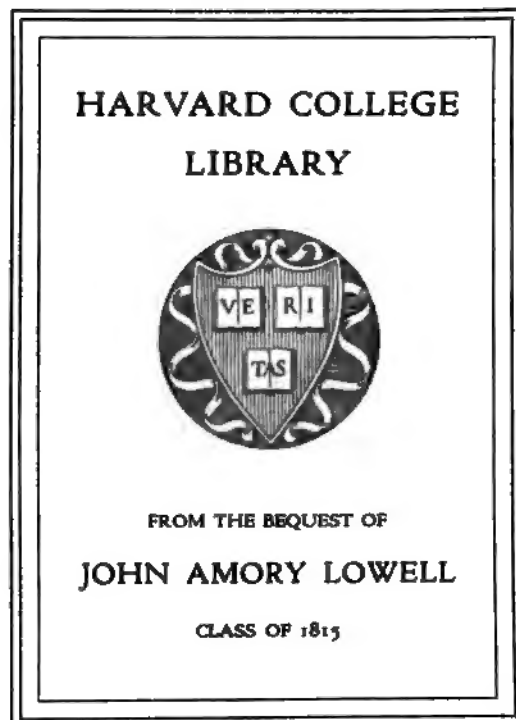
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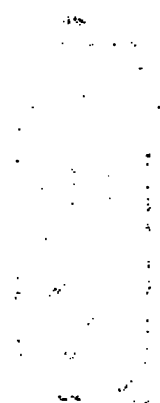




PORTRAIT OF THE QUEEN TAÏA,  
WIFE OF AMENÔPHIS III.

EXHIB. C. PLATE 1.





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OF THE

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THE  
ICONOGRAPHIC ENCYCLOPÆDIA

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SCULPTURE AND PAINTING

BASED ON THE GERMAN OF  
DR. MORITZ CARRIÈRE  
PROFESSOR AT THE ROYAL ACADEMY OF ART AT MUNICH.  
REVISED AND REMODELLED FROM THE LATEST RESEARCHES.

ANCIENT ART

By ALLAN MARQUAND, PH. D.  
PROFESSOR OF THE HISTORY OF ART AT PRINCETON COLLEGE.

EARLY CHRISTIAN AND MEDIÆVAL ART

By A. L. FROTHINGHAM, JR., PH. D.  
PROFESSOR OF ARCHÆOLOGY AT PRINCETON COLLEGE; EDITOR OF THE  
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MODERN ART

By HON. S. G. W. BENJAMIN  
LATE U. S. MINISTER TO PERSIA.

ALLAN MARQUAND, PH. D., GENERAL EDITOR.

ILLUSTRATED WITH 74 PLATES COMPRISING MORE THAN 480 FIGURES.

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VOL. III.

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PHILADELPHIA  
ICONOGRAPHIC PUBLISHING CO.

1887

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PHILADELPHIA.

## EDITOR'S PREFACE.

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THE present volume, the third of the ICONOGRAPHIC series, treating as it does of Art, follows in logical sequence those which have preceded it. A due regard for the enlarged scope of the Anglized edition of the *Bilder-Atlas*—which in the present treatise required an augmentation of DR. MORITZ CARRIÈRE'S original text nearly four-fold—has entailed upon the Editor the necessity of practically rewriting the entire work. This necessity has been rendered the more imperative by reason of the fact that the scope of the subject, as originally treated, included but a brief review of the vast developments of Modern Art. The enlarged plan, as formulated by the publishers, necessitated, furthermore, the partial remodelling of the work, the more salient features of which, however, remain based on Dr. Carrière's outline.

The limited time which could be allowed for the completion of the task rendered a division of labor expedient, and the Editor has happily been able to secure the services of PROFESSOR A. L. FROTHINGHAM, JR., for the section on Early Christian and Mediæval Art, and of HON. S. G. W. BENJAMIN for Modern Art. Professor Frothingham's long residence in Italy, where he made himself familiar with Christian art, entitles him to speak with authority on this subject. Mr. Benjamin is already well known to the public by his handbooks on contemporary art in Europe and America, and more recently by his writings on Persia and Persian art.

In the section on Ancient Art the text of Dr. Carrière has been utilized in its strict translation only in the graphic description of the throne of Zeus at Olympia. In Mediæval Art all that follows German painting of the fifteenth century is a translation of the original text. The part on Modern Art has been entirely rewritten, with the exception of the text descriptive of the illustrations on Plates 26, 40, 50, 51, 60, and 61.

With the enlargement of the text the necessity for a proportionate increase in the number of illustrations has not been overlooked. The latest advances of the photoglyptic art have been utilized in reproducing directly from original sources representations of art-works both ancient and modern, to the usefulness of which is thus added the further value of autographic copies. It will be observed that the additional Plates are on single pages, the nature of the engravings making this arrangement preferable to the adoption of the double-page form of the German Plates.

In the spelling of Greek proper names the Editor has followed the practice of the best English writers on the subject in transliterating the Greek instead of using the more familiar Latin names. That this method brings us nearer the original names is sufficient reason for its adoption in the present volume.

The publishers have spared no pains in their efforts to furnish a work thoroughly acceptable both as an art-production and as a popular and standard treatise. The increasing interest in the study of the Fine Arts has impelled them to special pains with the view of meeting the general demand for a concise and thorough presentation of the subject.

ALLAN MARQUAND.

GUERNSEY HALL, PRINCETON, N. J., March, 1887.

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PHILADELPHIA.

## EDITOR'S PREFACE.

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THE present volume, the third of the ICONOGRAPHIC series, treating as it does of Art, follows in logical sequence those which have preceded it. A due regard for the enlarged scope of the Anglicized edition of the *Bilder-Atlas*—which in the present treatise required an augmentation of DR. MORITZ CARRIÈRE'S original text nearly four-fold—has entailed upon the Editor the necessity of practically rewriting the entire work. This necessity has been rendered the more imperative by reason of the fact that the scope of the subject, as originally treated, included but a brief review of the vast developments of Modern Art. The enlarged plan, as formulated by the publishers, necessitated, furthermore, the partial remodelling of the work, the more salient features of which, however, remain based on Dr. Carrière's outline.

The limited time which could be allowed for the completion of the task rendered a division of labor expedient, and the Editor has happily been able to secure the services of PROFESSOR A. L. FROTHINGHAM, JR., for the section on Early Christian and Mediæval Art, and of HON. S. G. W. BENJAMIN for Modern Art. Professor Frothingham's long residence in Italy, where he made himself familiar with Christian art, entitles him to speak with authority on this subject. Mr. Benjamin is already well known to the public by his handbooks on contemporary art in Europe and America, and more recently by his writings on Persia and Persian art.

In the section on Ancient Art the text of Dr. Carrière has been utilized in its strict translation only in the graphic description of the throne of Zeus at Olympia. In Mediæval Art all that follows German painting of the fifteenth century is a translation of the original text. The part on Modern Art has been entirely rewritten, with the exception of the text descriptive of the illustrations on Plates 26, 40, 50, 51, 60, and 61.

With the enlargement of the text the necessity for a proportionate increase in the number of illustrations has not been overlooked. The latest advances of the photoglyptic art have been utilized in reproducing directly from original sources representations of art-works both ancient and modern, to the usefulness of which is thus added the further value of autographic copies. It will be observed that the additional Plates are on single pages, the nature of the engravings making this arrangement preferable to the adoption of the double-page form of the German Plates.

In the spelling of Greek proper names the Editor has followed the practice of the best English writers on the subject in transliterating the Greek instead of using the more familiar Latin names. That this method brings us nearer the original names is sufficient reason for its adoption in the present volume.

The publishers have spared no pains in their efforts to furnish a work thoroughly acceptable both as an art-production and as a popular and standard treatise. The increasing interest in the study of the Fine Arts has impelled them to special pains with the view of meeting the general demand for a concise and thorough presentation of the subject.

ALLAN MARQUAND.

GUERNSEY HALL, PRINCETON, N. J., March, 1887.

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FROM the title-page and the preface the reader will learn that this volume, though revised, remodelled, rewritten, and enlarged fully four-fold from the original, is based on *Plastik und Malerei* ("Sculpture and Painting"), by Dr. Moritz Carrière. The following is a brief sketch of the literary career of this distinguished author:

DR. MORITZ CARRIÈRE holds pre-eminence among the German writers on art as philosopher, critic, and historian. His criticism is based on a profound study of the powers of the human mind and the historical development of its ideal. His works on art have, therefore, the elements of permanent value, as well as remarkable present popularity.

Professor Carrière was born at Griedel, in the grand duchy of Hesse, March 5, 1817. After studying philosophy at Giessen, Göttingen, and Berlin, he spent some years in Italy in the study of art. In 1842 he returned to the University of Giessen, where he lectured on philosophy, and in due time was made professor in that department. His most important work published here was *The Philosophic View of the World in the Time of the Reformation* (1847), in which he traces the course of philosophy from the mediæval schoolmen to Descartes. In 1853 he was called to the chair of philosophy in the University of Munich, and soon after was appointed to lecture in the renowned art academy of that city on the history of the fine arts. In his philosophical course he gave especial attention to æsthetics, and his first publication in his new position was *The Essence and the Form of Poetry* (1854), which became the introduction to his noted work on *Æsthetics* (1857). Still more widely known is his magnificently-illustrated work on *Art in its Relation to Civilization and the Human Ideal* (5 vols., 1863-73), which has passed through four editions. He has continued his labors in the department of philosophy, his chief publication therein being entitled *The Moral Government of the World* (1877).

Though Professor Carrière's fame rests on his work as a philosopher and an historian of art, he has also a poetic genius, as is proved not only by his writings already cited and his illustrated editions of some of the masterpieces of Goethe and Schiller, but also by his poems issued at various stages of his career. One of his earliest poems was *The Last Night of the Girondists* (1849), while his latest work of this kind is *Agnes* (1883), a collection of love-songs and thoughtful poems.

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## EDITOR'S PREFACE.

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THE present volume, the third of the ICONOGRAPHIC series, treating as it does of Art, follows in logical sequence those which have preceded it. A due regard for the enlarged scope of the Anglicized edition of the *Bilder-Atlas*—which in the present treatise required an augmentation of DR. MORITZ CARRIÈRE'S original text nearly four-fold—has entailed upon the Editor the necessity of practically rewriting the entire work. This necessity has been rendered the more imperative by reason of the fact that the scope of the subject, as originally treated, included but a brief review of the vast developments of Modern Art. The enlarged plan, as formulated by the publishers, necessitated, furthermore, the partial remodelling of the work, the more salient features of which, however, remain based on Dr. Carrière's outline.

The limited time which could be allowed for the completion of the task rendered a division of labor expedient, and the Editor has happily been able to secure the services of PROFESSOR A. L. FROTHINGHAM, JR., for the section on Early Christian and Mediæval Art, and of HON. S. G. W. BENJAMIN for Modern Art. Professor Frothingham's long residence in Italy, where he made himself familiar with Christian art, entitles him to speak with authority on this subject. Mr. Benjamin is already well known to the public by his handbooks on contemporary art in Europe and America, and more recently by his writings on Persia and Persian art.

In the section on Ancient Art the text of Dr. Carrière has been utilized in its strict translation only in the graphic description of the throne of Zeus at Olympia. In Mediæval Art all that follows German painting of the fifteenth century is a translation of the original text. The part on Modern Art has been entirely rewritten, with the exception of the text descriptive of the illustrations on Plates 26, 40, 50, 51, 60, and 61.

With the enlargement of the text the necessity for a proportionate increase in the number of illustrations has not been overlooked. The latest advances of the photoglyphic art have been utilized in reproducing directly from original sources representations of art-works both ancient and modern, to the usefulness of which is thus added the further value of autographic copies. It will be observed that the additional Plates are on single pages, the nature of the engravings making this arrangement preferable to the adoption of the double-page form of the German Plates.

In the spelling of Greek proper names the Editor has followed the practice of the best English writers on the subject in transliterating the Greek instead of using the more familiar Latin names. That this method brings us nearer the original names is sufficient reason for its adoption in the present volume.

The publishers have spared no pains in their efforts to furnish a work thoroughly acceptable both as an art-production and as a popular and standard treatise. The increasing interest in the study of the Fine Arts has impelled them to special pains with the view of meeting the general demand for a concise and thorough presentation of the subject.

ALLAN MARQUAND.

GUERNSEY HALL, PRINCETON, N. J., March, 1887.

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FROM the title-page and the preface the reader will learn that this volume, though revised, remodelled, rewritten, and enlarged fully four-fold from the original, is based on *Plastik und Malerei* ("Sculpture and Painting"), by Dr. Moritz Carrière. The following is a brief sketch of the literary career of this distinguished author:

DR. MORITZ CARRIÈRE holds pre-eminence among the German writers on art as philosopher, critic, and historian. His criticism is based on a profound study of the powers of the human mind and the historical development of its ideal. His works on art have, therefore, the elements of permanent value, as well as remarkable present popularity.

Professor Carrière was born at Griedel, in the grand duchy of Hesse, March 5, 1817. After studying philosophy at Giessen, Göttingen, and Berlin, he spent some years in Italy in the study of art. In 1842 he returned to the University of Giessen, where he lectured on philosophy, and in due time was made professor in that department. His most important work published here was *The Philosophic View of the World in the Time of the Reformation* (1847), in which he traces the course of philosophy from the mediæval schoolmen to Descartes. In 1853 he was called to the chair of philosophy in the University of Munich, and soon after was appointed to lecture in the renowned art academy of that city on the history of the fine arts. In his philosophical course he gave especial attention to æsthetics, and his first publication in his new position was *The Essence and the Form of Poetry* (1854), which became the introduction to his noted work on *Æsthetics* (1857). Still more widely known is his magnificently-illustrated work on *Art in its Relation to Civilization and the Human Ideal* (5 vols., 1863-73), which has passed through four editions. He has continued his labors in the department of philosophy, his chief publication therein being entitled *The Moral Government of the World* (1877).

Though Professor Carrière's fame rests on his work as a philosopher and an historian of art, he has also a poetic genius, as is proved not only by his writings already cited and his illustrated editions of some of the masterpieces of Goethe and Schiller, but also by his poems issued at various stages of his career. One of his earliest poems was *The Last Night of the Girondists* (1849), while his latest work of this kind is *Agnes* (1883), a collection of love-songs and thoughtful poems.

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# SCULPTURE AND PAINTING.

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## PART I.—ANCIENT ART.

By ALLAN MARQUAND, Ph. D.



# SCULPTURE AND PAINTING.

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## INTRODUCTORY.

A NEW significance has been given to the study of art since the introduction of the historic method of investigation. This method requires that the subject be treated objectively and that the various arts be considered in their historic development. Thus we obtain a connected account of a portion of human progress—a continuation, in fact, of the results of Prehistoric Archæology. In its widest signification art-history embraces all the handiwork of man; but, as his wants multiply, much that was once the product of direct handiwork is reproduced by mechanical means.

Thus at the very threshold of our subject we are obliged to distinguish between the mechanical, or indirect, and the direct products of art. It matters little for our present purpose to what stage of perfection the mechanical products may have reached or how humble may have been the results of direct handiwork; the distinction is of importance, and will remain so as long as the human intellect endures and the hand retains its skill.

But the direct products of human art are so numerous and so varied that we must limit our studies to special classes of objects. Thus the present volume is concerned with SCULPTURE and PAINTING. Under Sculpture we treat of carved objects, whatever be the material in which they are carved, and whether the form be intaglio or in relief or in the round.

So accustomed are we to look in works of sculpture for some appeal to pleasurable sensation, whether of a sensuous or an intellectual character, that we are prone at the outset to cast aside that which does not appeal to us. But in a wider view of the subject such works constitute only a limited class of sculptured objects; and if we would understand aright the significance of sculpture in the world's history, we must not be hampered by preconceived theories of the beautiful. There is a prose as well as a poetry in every art, and the most unpoetic fragments may prove the most instructive. Nor need we concern ourselves with theories of the origin of the various forms of sculpture or enter into such discussions as whether the bas-relief or sculpture in the round is of greater antiquity. Our aim is rather to present to the eye a series of illustrations which will convey

better than words can express the succession of sculptured forms which constitutes, as it were, the line of ancestors of the works of the present day.

The end to be arrived at in sculpture is representation by means of form. Whether the sculptor seek to carve the simplest geometric figure or a statue expressive of the highest emotion, his art consists in realizing the form which will best satisfy his purpose. From single objects he passes to groups. Here a more complicated problem awaits him—how best to arrange a group of objects to produce the desired effect. In tracing the history of such struggles we may be able to discover the laws of sculptural composition.

The painter's art, though limited to portrayal on a flat surface, is still more comprehensive in its grasp. Besides the ability to represent complicated groups of objects, the painter, by means of linear perspective and the use of color, is enabled to give free expression to distance and atmospheric effect and the numberless harmonies of color. Hence new laws peculiar to the painter's art are to be added to those of sculptural composition.

A general survey of the subject in its historic sequence should teach us how these arts vary in different countries or in the same country at different times. If we can but grasp the conditions under which artists worked at a given time and place, we can recognize with tolerable accuracy the art-products of that period, and even the touch of a special artist's hand. This is the task of the archæologist and the historian of art; and when their work is accomplished, the scientific array of facts which they have accumulated and weighed and arranged will prove an invaluable aid in reflecting the history of human progress.

# PART I.

## ANCIENT ART.

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### I. SCULPTURE.

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#### I. EGYPTIAN SCULPTURE.

THE tomb and the temple furnished the Egyptian sculptor the chief field of his art. The tomb was not a grave merely to contain the dust of the departed: it was his happy and eternal home. This gave the sculptor an opportunity to portray upon the walls of the tomb all the scenes in which the departed one delighted to move. In the tombs at Sakkarah and in the grottos of Beni-Hassan we find most interesting illustrations of the life and occupations of the ancient Egyptians. We see men hunting hippopotami, others ploughing, reaping, driving donkeys, building houses, or making statues; or women engaged in the varied duties of domestic economy; or boys wrestling or playing ball; or birds, beasts, or fishes in great variety and most clearly indicated. Besides these wall-scenes, it also fell to the lot of the sculptor to make portrait-statues of the deceased. One or more of these statues were deposited in the tomb, and, being more durable than the mummified body, were supposed to increase the chances of immortality for the person so represented. The temple, also, the home of the divinity upon earth, offered in its walls, in the capitals of its columns, and in the decoration of its portals a similar field for the sculptor's art.

*Wall-sculptures.*—In the tombs of the Ancient Empire (Dyn. I.–X.) and of the Middle Empire (Dyn. XI.–XVII.) the wall-sculptures reflect mainly the domestic life of the people; during the New Empire (Dyn. XVIII.–XXXII.) they record more frequently the exploits and triumphs of the kings, whose rule had now far surpassed its former boundaries. In the later work we find, also, more frequent representations of the different divinities of the Egyptian pantheon.

*The Technical Character* of these wall-sculptures also undergoes a change. In the tombs of the Ancient Empire the figured forms project slightly beyond the wall as a true form of bas-relief. This was a natural method of working with calcareous stone, and practical enough when the sculptures, from their situation, were preserved from injury. In dealing with harder materials, such as granite or basalt, the Egyptians pursued a peculiar method resulting in what Wilkinson has called the "relieved"

intaglio," a species of sculpture which presents the appearance of relief sunken into its ground. This was a saving of labor and a protection to the sculptured forms.

This labor-saving process was carried still further to the detriment of sculpture in the wall-carvings of the New Empire, where the figured forms are little more than silhouettes with carved outlines. With the exception of those upon the outer walls of the temples, the sculptures were covered with a thin layer of stucco and then painted. They thus appear to represent a stage of art in which painting and sculpture have not been wholly separated from each other.

*Sculpture in the Round.*—From the earliest times, however, the Egyptians were acquainted with sculpture in the round. The excavations of recent years have brought to light many statues of the Ancient Empire revealing an unlooked-for variety of subject and freedom of expression. In the limestone statuettes at the Museum of Boulak the figures are portrayed not only standing, but leaning over or upon their knees or seated and engaged in various domestic pursuits.

*Mayor of the Village.*—Prominent among the wooden statues is the standing figure called the *Sheik-el-Beled*, or Mayor of the Village (*pl. 1, fig. 1*). It is a lifelike portrait of a village chief standing, with a staff in his left hand and clad only with a cloth extending from the loins to the knees. The statue was originally covered with a thin layer of stucco, and painted, the flesh red and the garment white. Add to this the peculiar treatment of the eye, in which the metal pupil is set in a rock-crystal iris, and this again in a white, opaque quartz eyeball surrounded by eyelids of bronze, and we have a striking and realistic figure hardly to be classed with the rigid types of later days. The bronzes of this period are not uninteresting, though generally diminutive in size.

*Statue of Chephren.*—Royal personages were immortalized in more than life-size statues carved from a hard volcanic rock—diorite or green basalt. Such is the statue of Chephren (*pl. 1, fig. 2*), the builder of the second pyramid, dating from the fourth dynasty. The king is seated in a chair or throne. On his head is the royal *klaft*; about his loins, the *schenti*. His arms are drawn close to his body, and his hands rest upon his knees. Although evidently a portrait-statue, in posture it becomes one of the types of royal figures which in the New Empire we find preserved in the colossal figures of Amenôphis III. at Thebes and of Rameses II. at Ipsamboul. From the Middle Empire we have few remaining sculptures, but such as still exist present a new type of countenance, and in details a different mode of workmanship.

*Art of the New Empire.*—The New Empire, and especially the eighteenth and nineteenth dynasties, constituted an epoch of gigantic constructions. The sculptor's art was now employed in carving the colossal statues which adorned the façades of the temples.

*Statues of Rameses II.*—The largest of these statues are the four figures of Rameses II. on the rock-cut temple at Ipsamboul (*fig. 4*). Although

seated, these figures are about seventy feet high. An immense standing figure of Rameses, now lying with its face to the ground near the site of ancient Memphis, was presented to the English government, but, owing to the difficulty of transport, has never been removed. The finest statue of this period is the black-granite seated figure of Rameses II. possessed by the Turin Museum (*pl. 1, fig. 3*). The king is fully clad in a striated garment and holds a sceptre in his right hand. On his head is a rich helmet highly ornamented and bearing the *uraeus*. In front of the throne, at the feet of the king, are two small statuettes representing the king's son and wife. In pose it reminds us of the Chephren of the Ancient Empire, but in workmanship it is more refined and finished. This statue represents the climax of the Egyptian sculptor's art. In the following period we find looser and more careless work, a certain refinement of feeling, but less dignity and a diminished sense of form.

*Beni-Hassan Reliefs.*—Figure 1 (*pl. 2*) is a scene taken from the south wall of the tomb of Névothph, at Beni-Hassan, representing the farm-hands of the occupant of the tomb felling trees. In other scenes from the same tomb we see the master himself carried in a palanquin, his workmen making a boat, his gardeners plucking grapes, his women rolling bread, and his physicians doctoring animals. It is mainly to such wall-pictures that we are indebted for the fulness of our information concerning the life and customs of the ancient Egyptians.

*Relief: Rameses III.*—Figure 2 introduces us to the more conventional forms of the New Empire. The scene represents one of the successors of Rameses receiving consecration from the gods. Upon the head of the king is the solar disk with the *uraei* or serpents emblematic of royalty; above the disk is the royal cartouche. To the left is the ibis-headed god Thoth. Primarily moon-god, Thoth becomes the divine measurer, the god of law and wisdom and justice. A reminiscence of the lunar conception is seen in the disk and crescent which crown the ibis-head. To the right is the hawk-headed Horus, the god who made light triumph over darkness and good over evil. Upon his head is the united crown of Upper and Lower Egypt. From the sacred vessels which the gods hold issue streams composed of the Nile-key, or symbol of life, and the sceptre. The animal-heads by which the various divinities were distinguished from one another represent to us the sacred traditions of an animal-worship which was long-lived in the Egyptian religion, and strong enough to have prevented the sculptor from attempting to express spiritual quality by variations of the human countenance.

*Head of Isis.*—More elaborate in ornamental detail is the head of Isis (*fig. 3*)—a head which, with slight variations, was used to portray upon the walls of the rock-cut tombs of Thebes the queens whose mummified bodies lay hidden in the secret vaults below.

*Sphinxes.*—One of the striking objects of Egyptian sculpture is the sphinx, of which there are several varieties. In one class of sphinxes we find a human head—male or female—joined to a lion's body. To

this class belongs the great Sphinx, in the vicinity of the Pyramids of Gizeh. (See ARCHITECTURE, *pl. 1.*) It is carved from the solid rock, and measures sixty-six feet from the crown of the head to the platform on which the forepaws of the lion rest. Buried in the sand, its exact significance is not yet fully known. To the same class belongs the sphinx in black granite from Tanis, one of the most important monuments remaining to us from the Middle Empire.

*Crio-sphinxes at Karnak.*—In a second variety of sphinxes (*pl. 2, fig. 4*) the head of a ram is joined to the lion's body. Sphinxes of this character were found on either side of the famous avenue of sphinxes which joins the Temple of Luxor with that of Karnak. The ancient Egyptians appropriately called them "guardians." Another name for them was "the light-producer," which suggests some connection with the god Horus, or Harmachis; in fact, we find a third variety of sphinx, bearing the head of a hawk, which was sacred to this divinity.

*Bronze Statuettes.*—In Figure 5 we have represented a bronze statuette of a royal person at prayer. The use of bronze in Egypt antedates the pyramids. It was used for statuettes as early as the Ancient Empire, some bronzes of this period being still in existence. At a later period the gods were frequently represented in finely-cast figurines of this material.

*Bas-relief of Ma.*—Our last example (*fig. 6*) is a bas-relief of Ma, the goddess of truth and justice. She wears the ostrich-feather on her head and in her hand carries the symbol of life. Her chief occupation was in the lower regions, where the dead, after their judgment, bore her emblem and were admitted into the region of the blessed. A small image of this goddess was also worn by the chief judge in adjudicating civil cases, and possibly the breastplate bearing the figures of Ra and Ma was the artistic prototype of the Urim and Thummim worn by the high priest of the Jews.

*Summary.*—In all the later sculpture of the Egyptians we are impressed with the conventionalized, mechanical methods by which the same subjects are again and again reproduced in precisely the same way. Closely associated with architecture, sculpture in Egypt was mainly decorative in character and does not reach an independent sculptural value. In the bas-reliefs which covered the walls of tombs and temples, even the idea of decoration is not the controlling power: they are rather the enlarged and permanent hieroglyphics of the scribe and the historian, preserving for us the scenes and conquests of daily and political life. It is only in the works of the Ancient Empire that sculpture showed signs of developing into a fine art; but this growth was arrested, and sculpture in Egypt remained an industrial art ever afterward.

*Literature.*—PRISSE D'AVENNES, *Histoire de l'Art égyptienne* (2 vols. fol., 1879); PERROT AND CHIPIEZ, *History of Art in Ancient Egypt* (2 vols. 8vo, 1883); RAYET, *Monuments de l'Art antique* (2 vols. 4to, 1884); SOLDI, *La Sculpture égyptienne* (1 vol. 8vo, 1876).

## II. CHALDÆAN AND ASSYRIAN SCULPTURE.

Until recent years the monuments of Chaldæa and Assyria were classed together, as if they formed the continuous development of a single national art. Since the discoveries of De Sarzec at Tello in 1877 and 1881 the Chaldæan monuments have been studied by themselves, and an attempt is now being made to emphasize their distinguishing characteristics and trace their historic development.

*Chaldæan Sculpture.*—The excavations at Tello have given us several statues in the round, in striking contrast with Assyrian sculpture, which almost without exception is executed in low relief. The material is different, as we find here basalt and diorite instead of the limestone and alabaster used by the Assyrians. We may even begin to distinguish periods of Chaldæan art from the early tentative efforts exhibited in the Stele of the Vultures, through an archaic period represented by the statues of Goudea (*pl. 3, fig. 1*), to a classic time to which may be referred a remarkably fine head covered with a turban. Far removed from the naturalism of these early days are the conventional forms of the neo-Babylonian period.

*Assyrian Sculpture.*—The remains of Assyrian sculpture are very extensive, as the Assyrian monarchs vied with one another in building great palaces and decorating them with sculptural ornamentation. In Egypt it was the tomb and the temple that made the greatest demand upon the sculptor; in Assyria he was limited to fashioning the imposing figures which guarded the palace gate, and to carving for the palace walls a monumental record of the exploits of the king. Of Assyrian sculpture in the round we have but a few statues, one of which, representing Shalmanezer II., is illustrated in Figure 2.

*Architectural Sculpture.*—As the Assyrian palaces were built of brick, it was convenient to protect the portals and the lower part of the walls with stone, and then to make them ornamental with carving. The larger sculptures, such as the winged bulls and figures of Izdubar strangling the lion, belong to the portals; the smaller ones in low relief decorated the palace walls and were arranged in parallel lines one above another. When the pictured forms made a continuous history, they were read from right to left. (See Vol. II., *pl. 16, fig. 1*.)

*Sculptured Scenes.*—The pictured subjects naturally centre about the king, and in general follow a narrative, historical order. They tell us of the victories of the king, the castles he has stormed, and, even in all their horrors, the tortures he has inflicted upon his enemies. Some are of a quieter character and show us the king receiving homage from his subjects or engaged in sacrifice to the gods; others exhibit him hunting wild animals. In these scenes the representations of the lion are worthy of special admiration.

These sculptures show us a people restless and vigorous, ever engaged in strife or in some form of outward activity. There is no room here for grace and beauty, nor even for comedy: all is solemn, powerful, terrible. It is a record of warriors who wish to suppress all that is feminine.

*Historical Survey.*—Historically, the sculptures of Assyria are considerably later than those of Chaldæa. The oldest of Assyrian sculptures, the figure of King Tiglath-pileser (1120–1100 B. C.), is about a thousand years later than the statues of Goudea. Many of the finest early reliefs date from the reign of Assurnazirpal (886–858 B. C.); they are remarkable for the severity of their lines and for simplicity in execution. During this period, however, we frequently find cuneiform inscriptions carved across the figures. In the reign of Sargon (722–705 B. C.) this marring of the effect of the sculptures by inscriptions begins to disappear, and a new and picturesque element is introduced: the simple background now begins to be utilized for the introduction of a landscape. In Sennacherib's reign (705–681 B. C.) landscape backgrounds are very common, and an increased attention is paid to richness of effect, especially in matters of detail. The sculptors of Assurbanipal (668–626 B. C.) abandon the landscape backgrounds, give greater value to individual figures, and show a finer sense of proportion. Further progress was arrested by the fall of Nineveh.

*Relief of Izdubar.*—In our illustrations, Figure 7 (*pl. 2*) shows us one of the sculptures which decorated the main entrance of the palace of Sargon at Khorsabad; it represents Izdubar, the prototype of the Greek Herakles, throttling a lion. The treatment of the hair in curls reminds us of the representations of the same god upon Chaldæan cylinders, though the beard is treated in the conventional Assyrian fashion, with its curls in parallel horizontal lines; he wears the short hunting-costume. We can hardly fail to notice the exaggerated accentuation of the muscles as contrasted with the lack of attention given to the exhibition of bodily form. In the twisting of the lower limbs into profile we see an inexperience which is exhibited also in Egyptian bas-reliefs and persisted through the earlier periods of Greek art.

*Assurnazirpal and Sargon II.*—In Figures 8 and 9 the inattention to the portrayal of the body is still more marked, as is also the increased attention given to ornamental details. Figure 8 represents the king Assurnazirpal holding in his right hand a sceptre and in his left a sword. He wears the long royal robe, which, like the divided chasuble that covers it, is decorated with ornamental designs and a fringe; upon his head is the royal tiara, in shape like a stepped cone. In Figure 9 we see a later king, Sargon II., with tiara and robes more highly ornamented.

*Winged Bulls.*—Of all the remains of Assyrian sculpture, the most characteristic and striking are the human-headed winged bulls (*fig. 11*); they stood in pairs at the entrance of the palaces. Twenty-six pairs of these gigantic bulls guarded the various portals of Sargon's palace at Khorsabad. Uniting the body and the horns of a bull, the mane and, sometimes, the body of a lion, the wings of an eagle and the head of a man, they may have resulted from a combination of divinities or divine qualities which we find symbolized in these separate forms elsewhere. When this particular combination originated is unknown; it has not been

found in Chaldæan art, although in Assyria it appears to have reached a fixed stage of development. Architecturally, these winged bulls were decorative, not constructive or supporting, members. The double purpose they had to serve, that of adorning at once the front and interior of the entrance-portal, led to the peculiarity of giving them five legs. Had not an extra leg been added, they would have appeared as three-legged when seen from the entrance-hall. Another resulting peculiarity is that when viewed from the side they appear to be striding, but from the front seem to stand still with the forefeet firmly planted on the ground. The inscriptions tell us that the winged bulls were looked upon as protecting genii; one name for them was *kiribu*. Thus they appear as prototypes of the cherubim of the Jews, and reach even to Christian art in the well-known symbols of the four evangelists.

*Hunting-scenes.*—Finally, in Figure 10 (*pl. 2*) we have one of the finest reliefs of the time of Assurnazirpal, representing the king hunting lions. Besides the vigorous action which is here so well indicated, there are a symmetry and a sense of proportion which should not escape notice.

*Literature.*—PERROT AND CHAPIEZ, *History of Art in Chaldæa and Assyria* (2 vols. 8vo, 1884); DE SARZEC, *Découvertes en Chaldée* (Part 1 already issued); A. H. LAYARD, *Monuments of Nineveh* (2 vols. fol., 1849).

### III. PERSIAN SCULPTURE.

In extent and variety the remains of ancient Persian sculpture fall behind those of Assyria, and far behind those of Egypt. Besides the façades of the royal tombs and the guarding cherubim of the propylæa, the sculptor's art is almost exclusively limited to the carving of capitals and the decoration of the grand stairways.

*Architectural Forms: Ionic and Assyrian Influence.*—The façades of the tombs near the site of Persepolis reproduce the porch of a Persian palace with architectural features which remind us of the Ionian forms of Asia Minor. We see here the triply-stepped architrave, the row of dentils, and the figured frieze, over which, upon a high platform, stands the king in an act of worship before the fire-altar. The figures which support the throne portray the subjects of the king—not merely his twenty satrapies, but also Assyrians, Medes, and even Scythians and Ethiopians. It was the Persian's method of recording his pride of conquest, as we read in an inscription of Darius: "Behold the images of those who support my throne, and you will recognize them: then you will know how far the Persian lance can reach." The cult of Ahura-Mazda is signified in the figure in the winged disk above the altar. This symbol was derived from Assyrian, and ultimately from Egyptian, sources.

*Winged Bulls.*—From Assyria was also borrowed the winged bull, which receives the following modifications: The figure has four legs instead of five, and a striking curve is given to the wings; it is no longer

a monolith, but is built up from separate blocks, and the entrance-portal which it decorates is separated from the palace and has become a distinct architectural structure.

*Capitals of Columns.*—As the Persians developed a columnar architecture, the sculptor was employed in designing the capitals of the columns. He succeeded in devising a form of capital which appears to be characteristically Persian. It consists of two bulls' (or lions') heads and shoulders, placed back to back and with the front legs bent under or—in the case of the lion-headed capitals—stretched out in a horizontal position. Upon the common back of the two animals rested the transverse beam of the ceiling. In the time of Xerxes a more complicated form was used, in which Assyrian and Egyptian influences are manifest. (See ARCHITECTURE, *pl.* 3.)

*Bas-reliefs: Cyrus and Darius.*—The remaining types of Persian sculptures, the bas-reliefs which decorated the grand stairways and portals of the palace, may be grouped in four classes. In the first class we place representations of the monarch; the most interesting of these is the bas-relief of Cyrus (*pl.* 2, *fig.* 12), from the ruins of Pasargadæ. An inscription above the figure reads, "I am Cyrus the king, the Achæmenid," and is written in three languages—Persian, Median, and Assyrian. From the Egyptian headdress, it is probable that we have here Cyrus the son of Cambyses rather than Cyrus the founder of the Achæmenidæ. The outspread wings and the flat treatment of the drapery are suggestive of Assyrian models. In the monuments from the neighborhood of Persepolis we find the monarch seated upon his throne or upon an elevated platform, in the act of worship or walking with his attendants (*fig.* 14). In our illustration, taken from the palace of Darius at Persepolis, the king is seen bearing his long sceptre and a lotus-blossom. One of the attendants holds over him a parasol; the other bears a napkin and a fly-brush. Overhead is the divine symbol. We see in these figures a freer treatment of the drapery than in the bas-relief of Cyrus, and some indication of the bodily form beneath.

*Combats.*—The second class represents the victory of man over the brute forces of nature. In the instance before us (*fig.* 13) we see figured a man—possibly the king—in combat with a hybrid monster who combines the terror of the lion with that of the bull, the eagle, and the scorpion. In other cases the animal is simply a lion or a bull. The subject became a favorite one with the gem-cutters, as appears from a number of gems and cylinders. As a composition the group betrays an architectural stiffness and fails to excite in us a vivid sense of a deadly combat: the figures appear, rather, to be posing for effect.

*Processions.*—The third class of subjects are the processions either of royal guards or of servants bringing provisions, or the long file of representatives of conquered nations. The monotony of these processional scenes is relieved by variations of costume, and even of physiognomy, or by the introduction of animals.

*Lion and Bull.*—To the fourth class belong the representations of the

lion attacking a bull or a stag (*pl.* 3, *fig.* 3); this class of subjects was specially adapted to the triangular spaces in the façades of the great stairways. Though somewhat stiff and conventional in treatment, these sculptures are not altogether devoid of vigor.

*Summary.*—In general, Persian sculpture lacks the energetic expression which characterized Assyrian sculpture; it has lost, also, in variety of subject and in the attention to ornamental detail. On the other hand, the Persians reached a more natural treatment of the human form and its drapery, and understood better than the Assyrians the subordination of sculptural relief to architectural forms.

*Literature.*—COSTE AND FLANDIN, *Voyage en Perse* (5 vols. fol., 1840); DIEULAFOY, *L'Art antique de la Perse* (4 vols. 4to, 1885); RAWLINSON, *Ancient Monarchies* (3 vols. 8vo, 2d ed., 1871).

#### IV. INDIAN SCULPTURE.

The earliest known examples of Indian sculpture—the decorated rails surrounding the topes at Buddh Gaya and Bharhut—date, according to Mr. Fergusson, from 250 to 200 B.C. and are of a purely national character.

*General Characteristics.*—Figures of animals, especially the elephant, the deer, and the monkey, are well represented. During the first five centuries of the Christian era Greek influences make themselves felt, and a Græco-Buddhistic style is developed culminating in the elaborate sculptures at Amravati. The progress of Mohammedanism checked this development in the North of India; in the South it continued down to the middle of the last century. Of a fantastic religious character, the sculptures of India carry us into a dreamland which the European does not yet understand. It is highly to be desired that a systematic historical study of these monuments should be undertaken.

*Examples: Dhumnar Lena Sculptures.*—Our first illustration (*pl.* 2, *fig.* 15) is taken from the Dhumnar Lena cave at Ellora, and dates from the eighth century of our era. It represents Râma, the hero of the epic poem *Râmâyana*, fondling his wife Sita. The pair and their attendants are sustained by the five-headed, ten-armed giant Rawan.

*Temple-sculpture: Buddha.*—Figure 16 presents us with a figure of Buddha, founder of the religion which bears his name. It is taken from a remarkable pyramidal temple on the island of Java, the external decoration of which contains four hundred similar figures of Buddha, each in an architectural niche, in dreamlike contemplation. The sculptures of the interior are of an exceedingly interesting character, portraying the whole life of Sakya Muni in a series of elaborate bas-reliefs. Mr. Fergusson places these sculptures at the end of the seventh century of our era. (See ARCHITECTURE, *pl.* 18, *fig.* 4.)

*Literature.*—FERGUSSON, *History of Indian and Eastern Architecture* (1 vol. 8vo, 1876); GUSTAVE LE BON, *Les Civilisations de l'Inde* (1 vol. 8vo, 1887).

## V. GREEK SCULPTURE.

## I. ARCHAIC AND BEST PERIOD.

The Greeks in the early development of their art stood in close connection with the Orient. From Egypt and Assyria the Phoenicians had carried all over the Mediterranean a knowledge of the methods and ornamental types of the great civilizations of the East. In the working in metal, in ceramics, and in sculpture this influence is manifest; but even in these early works the moving genius of the Greek people is seen struggling for mastery over the material and for greater freedom of expression. When once the development began, scarcely more than a single century was required to break the bonds of Oriental tradition and reach a perfection of form which has never been surpassed.

*The Statue of Apollo of Tenea* (*pl. 4, fig. 1*), which dates from the middle of the sixth century B.C. and is now in the Glyptothek at Munich, shows touches of Egyptian art in its slender proportions, its sharp outlines, its attitude of repose, and its woolly hair arranged like a wig; but the legs are freer than in Egyptian figures and the countenance has individual features distinguishing it from the Egyptian type. Owing to the oblique position of the eyes and to the elevation of the extremities of the mouth, it exhibits to a degree not evident in our illustration what was known to the ancients as the archaic, or Æginetan, smile. The peculiar treatment of the hair, as if made with the file instead of with the chisel, the flatness of the surfaces, and the sharpness of the lines betray the technical methods of the wood-carver rather than those of the sculptor of marble.

*Soldier of Marathon*.—Figure 2 gives us an example of an Attic bas-relief of the latter half of the sixth century B.C. representing a soldier of Marathon; in spirit it is not unlike the Persian warriors in enamelled brick found recently at Susa. The background was originally painted red, the breastplate blue, and the decorations red. As in Oriental sculpture, greater attention is given to ornamental detail than to the correct portrayal of the nude form. We have already noticed in the bas-reliefs of Assyria an exaggeration of the muscles of the leg; here, also, we see these muscles indicated, notwithstanding the fact that the legs are protected with greaves.

*Archaic Coins*.—In Figures 3 and 4 we have specimens of the archaic coinage of Attica and Central Greece. In the one we see the head of Athena with her symbols, the owl and the olive-twigg; in the other, the terror-inspiring heads of the gorgon and of a lion.

*Harpy Tomb of Xanthos*.—During the same period the Ionian Greeks show a feeling for grace and elegance which culminated in the great temples of Samos and Ephesos, of Sardes and Miletos. Characteristic and interesting are the tombs of Lykia, from one of which, the Harpy Tomb at Xanthos, our illustration (*fig. 5*) is taken. The tomb was a high rectangular tower surmounted by the burial-chamber; outside of this was the sculptured frieze, on which are represented the deified occupants of the

tomb. Here three female figures present to the enthroned woman an egg, a blossom, and a pomegranate, symbols of life or immortality; the drapery falls in loose folds and permits the principal outlines of the body to be seen. The varied treatment of the drapery shows an evident desire to break the monotony which heretofore had frequently characterized processional scenes.

*Fifth-Century Sculpture: Ægina Marbles.*—It was an important factor for the development of sculpture amongst the Greeks that they possessed a past full of heroic legends. When, then, the inhabitants of Ægina, after their brilliant achievement in the battle of Salamis, wish to express public thanks in adorning their temple, they turn to their heroic past for subjects for their pedimental sculptures. In the example before us (*pl. 4, fig. 6*) we see the fallen Patroklos and the battle raging between Greeks and Trojans. In the centre stands the goddess Athena, as calm as a temple-statue; to the left is Ajax, and for convenience we may call those who follow him Ajax Oïleus, Teucer, and the fallen Greek; to the right is Hector, followed by Æneas, Paris, and a fallen Trojan. Our attention is at once claimed by the unity of the composition, in which there is not only a symmetrical balance of individual figures, but also a convergence of the principal lines toward the centre of interest. These lines on either side do not betray a rude parallelism, but show an alternation of strong and weak lines like the measures of Greek verse.

If we study the figures separately, we find that a great advance has been made in the portrayal of the human form; the muscles of the body have been studied with care and given with almost faultless accuracy. In this respect the sculptor had made greater progress than he had with the human head, where the hair is treated in stiff archaic fashion, as we see in the figure of the Fallen Warrior (*pl. 5, fig. 1*), and the countenance gives but little indication of emotion. The figure of Athena (*pl. 4, fig. 6*) exhibits the placid smile and the symmetrical drapery of earlier days—an indication that the hallowed types of the gods were slow in receiving the perfected expression of the sculptor's art. Our impression of the effect of this group is not complete until we conceive of it carved out in Parian marble, with the javelins and arrows of bronze appearing against a dark-blue background, the figures faintly tinted, and the drapery, shields, and helmets brought out in strong color.

*Pediments of the Parthenon.*—About fifty years later, on the Acropolis at Athens, under the direction of Pheidias, were produced the sculptures of the Parthenon. The loss of the earlier temples in the Persian war, the increase of riches, the proximity of quarries of the finest marble, the presence of inspired artists and the abundance of skilled workmen, the enthusiasm of Perikles and the force of grand ideals,—all stimulated the production of those marvels of art, which are still the admiration of the civilized world.

Upon one pediment, as we learn from Pausanias, was represented the struggle of Athena with Poseidon for the possession of Attica, and upon

the other the birth of Athena. Upon the metopes were battles in defence of morality and order, combats of the gods with the giants or of Lapiths with the Centaurs; around the wall, behind the columns, ran a frieze illustrating the Panathenaic procession, a tribute of the people to Athena in time of peace.

*Figures of Thalassa and Gaia.*—The beautiful figures represented on Plate 4 (*fig. 7*) are taken from the eastern pediment. This pediment represented the birth of Athena as having taken place in the presence of Earth and Heaven. The figures before us have been variously interpreted. The explanation which appears to us most satisfactory is given by Dr. Charles Waldstein in his essays on the art of Pheidias: he interprets the group as Thalassa, the Sea, reclining upon the lap of Gaia, the Earth. The extraordinary skill with which Pheidias has made even the drapery of his figures express his meaning may well be appreciated if with the illustration before our eyes we read the following passage from Dr. Waldstein: "But when we further examine the drapery with regard to the lines of the folds, we notice a distinct principle which is not to be found in the other figures—one which no drawing can convey with the same clearness as is to be found in the original. Instead of the large and comparatively straight lines of the greater masses of folds as they are to be found in the upper seated figure, or the long simple curve of the folds in the drapery of Iris, or those that run over the thigh and the knee of the upper seated figure in the left half of the pediment, we have in this reclining figure complex masses that intertwine restlessly and even in the larger folds present a series of curves in various directions. Thus, a line is taken up in the drapery covering the heart, twines its way down to the waist, is interrupted there by the girdle; slightly checked, it resumes its course till it is stopped by and merged into the broader lines of the mantle that crosswise lead over the rounded thigh to the other leg, where all the lines seem lost in a raised mass, like the spray of a wave dashed against a rock. But this peculiarly restless, surging, and fluent quality of the drapery is chiefly manifest in the abundance of the smaller lines and folds and their treatment. It is true that in the undergarments of the other figures we have small lines, but they are comparatively straight and simple; on this figure, however, they appear to glide over the breast and ripple over the limbs in small undulations that suggest the fluid. Nay, even in the thick material of the cloth upon which she is reclining, with its larger masses, there is a suggestion of the fluid rhythm as of the lapping of waves."

Whether so much as this was in the mind of the artist or not, we cannot but wonder at the marvellous skill with which he has manipulated the drapery of this reclining figure. In the composition of the pediment as a whole, as compared with that at Ægina, there is an immense stride in advance toward a greater organic unity. The pedimental group is no longer a conglomeration of statues, but, without loss of symmetry or rhythm, it is a single picture in which the smallest parts evince their relationship to the whole.

*Frieze of the Parthenon.*—The theme of the frieze is the Panathenaic procession, in which are portrayed riders and charioteers, musicians, and the various attendants upon the sacrifice advancing around each side toward the eastern end of the Parthenon, where is a group of divinities and the high priest in preparation for the approaching ceremony. Figure 8 (*pl.* 4) shows us a group of advancing maidens, and Figure 9 youths who ride upon spirited horses. Although executed upon remarkably low relief—not more than one and a half to two inches above the surface—the artist has massed upon the narrow band of marble an immense number of varied and complicated forms.

*Poseidon and Peitho.*—Figure 2 (*pl.* 5) is the best-preserved slab from the eastern frieze, and shows us Poseidon, in his sturdy form resembling Zeus, and near him, with uplifted arm, Dionysos. The graceful female figure beyond is Peitho, or perhaps Demeter. When we compare one portion of the frieze with another, we find differences in the execution which imply the workmanship of different artisans; but the unity, the simplicity, the grandeur, of the frieze as a whole leave us no other alternative than to attribute it to Pheidias.

*Fourth-Century Sculpture : Amazon Frieze.*—The age which succeeded Pheidias takes us away from the divine ideals into a sphere of human energy and passion and graceful sentiment. No artist distinguished himself more in expressing passionate movement than Skopas. In the relief from the Amazon frieze (*pl.* 4, *fig.* 10) from the Mausoleum at Halikarnassos (about 350 B.C) was selected a subject which required great vigor of treatment. In the lines of the figures and the swing of the drapery we see all this love of motion, but with it a loss of naturalness and simplicity and a posing for effect. It may be referred to the school of Skopas.

*Eirene and Ploutos.*—Nearer the spirit of Pheidias is the figure of Eirene, or Peace, holding the babe Ploutos, the god of wealth (*fig.* 11). The original of which this is a copy was seen by Pausanias and attributed to Kephisodotos, the father of the great Praxiteles. It is of special interest in showing the transition from the majestic style to the graceful beauty of the younger Attic school. This statue is also interesting from its having in all probability suggested the pose for the famous statue by Praxiteles of

*Hermes with the Infant Dionysos* (*pl.* 9, *fig.* 1).—This is no doubt the very statue seen by Pausanias, and mentioned by him, in his account of his visit to Olympia, as standing in the Temple of Hera, where it was discovered by the German excavators in 1877. In it we see the athletic type of Hermes tenderly playing with his nursling, the young Dionysos, whom he carries for safekeeping to the care of the nymphs. Unfortunately, the right arm and hand, in which he may have held a *thyrsus*, or more probably a bunch of grapes, are missing. In the treatment of the skin and drapery the workmanship shows more skill than was to be expected, and the whole conception exhibits great nobility of form. Although not so highly prized in antiquity as some other works of Praxiteles, to us it is one of the most precious marbles we have inherited from the ancient world.

*The Aphrodite of Knidos* in Asia Minor—another statue by Praxiteles—was held in such high esteem that to see it pilgrimages were made from all parts of the ancient world. It is known to us only from coins and copies of a later date, such as that given in Figure 12 (*pl.* 4), but even these present to us a nobility and a purity of form which are wanting in many of the Roman conceptions of this goddess. The keen art-critic of antiquity, the poet Lucian, in describing the ideal of female beauty, says: "Let her head be like that of the Knidian Aphrodite; the parts about hair and forehead, and the beautiful cut of the eyebrows, like that there rendered by Praxiteles. Let her eye have the soft, swimming expression, the brilliant lustre and charming loveliness, of the eye of Praxiteles' Aphrodite, and her age be that chosen by the master for the goddess."

*Coins and Gems.*—Figure 13 is an Athenian coin of the middle of the third century B. C., on which appears the head of Pallas Athena; a comparison with Figure 3 will show the advance which has been made in Athenian coinage. Figure 15 is a Sicilian coin of a somewhat earlier date, representing the head of Dionysos, bearded and ivy-crowned. Figure 14 is the impression of a gem representing a discus-thrower before an acrolithic bust of Hermes; the discus-thrower preserves the type of a statue by Myron, which is known to us also by several marble replicas. The god Hermes presided over athletic games.

*The Niobe Group.*—The ancients debated in their day whether to ascribe to Praxiteles or to Skopas the original of the Niobe group. The tragic and pathetic story of the sons and daughters of Niobe stricken down by the arrows of Artemis and Apollo because of their mother's pride was peculiarly adapted to the genius of Skopas, while the grace and beauty of some of the group, even in the replicas known to us, seem to reflect the work of Praxiteles. Figure 16 represents the central figures of the group, the mother, Niobe, in her anguish clinging to her youngest child.

*The Praying Boy* (*fig.* 17)—an admirable bronze from the Berlin Museum—shows us the transition to the slender forms of Lysippos. Although found in Rome, in technical qualities it is unlike Roman bronzes, and is no doubt more or less closely affiliated with the statue of the praying boy mentioned by Pliny as from the hand of Boëdas, the son of Lysippos.

## 2. HELLENISTIC PERIOD.

With the extension of the Greek empire under Alexander results a corresponding change in art, the Greek genius showing less of the continuous development upon its own lines and adapting itself more and more to the special requirements of conquered nations.

*Lysippos.*—Alexander the Great ordered that no one should paint his portrait but Apelles, no one make his statue but Lysippos; thus, Lysippos had risen from being an ordinary worker in bronze to the position of a sculptor of the first order. We see in Figure 1 (*pl.* 6) the character of the innovation he introduced. This figure of an athlete in the act of applying the strigil to his body is no longer modelled upon the canon of Polykleitos:

the head is relatively smaller and the proportions of the body are more slender and graceful. A similar tendency toward slender forms had characterized the development of Greek architecture.

*Portraiture: Sophokles and Alexander.*—Attempts at portraiture in this period are illustrated in the figure of Sophokles (*pl. 6, fig. 2*) in the Lateran—whose carefully-executed drapery has served as a model for many statues of later days—and in the bust of Alexander (*fig. 3*) in the Capitol, where he is represented as the Sun-god, with metal rays fastened to the head. The type of Alexander established by Lysippos is reproduced in this work with its drooping head and its hair like the mane of a lion.

*Laokoön.*—Dramatic character and the expression of violent emotions had now become thoroughly familiar to Greek sculpture. Nowhere is this more evident than in the celebrated group of Laokoön and his sons (*fig. 4*), where we see portrayed the writhing agony of the father, the utter helplessness of the younger son, and the look of pitying sympathy in the face of the elder son, who is not so thoroughly ensnared in the serpent's coils. Pliny, who regarded this group as "preferable to all other works of pictorial or plastic art," tells us that it was made by three Rhodian artists, Agesandros, Polydoros, and Athenodoros. Recently-discovered inscriptions indicate that they flourished about 100 B. C.

*Apollo Belvedere and Artemis of Versailles.*—The Apollo Belvedere (*fig. 5*), in the Vatican, and the Artemis of Versailles (*fig. 6*), in the Louvre, are similarly-executed statues, and are to be more or less closely associated with figures upon the great frieze of Pergamon. Our illustration reproduces that restoration of the Apollo which places in his left hand the ægis, by means of which he repelled the barbarians and saved the Temple of Delphi. Associated with him were the White Maidens, Athena and Artemis, and it is possible that the Artemis of Versailles represents that goddess in this heroic act.

*Nike of Samothrace.*—To the early part of the third century belongs the grand Nike of Samothrace (*pl. 7, fig. 1*). The figure stood upon a massive pedestal representing a ship's prow, and seems to be a thank-offering for a great naval victory. A coin of Demetrios Poliorketes representing a winged Victory on a vessel's prow makes it probable that this statue was erected in honor of his naval victory off Salamis, in Cyprus, in 306 B. C. The treatment of the wings is not unlike that of the Pergamon sculptures, whereas the drapery shows more refinement in detail.

*Pergamon Sculptures.*—A more realistic treatment appears in the sculptures from Pergamon, our knowledge of which has been largely increased in recent years. Around the archaic Temple of Athena Polias was built a stoa by Attalos II., king of Pergamon, who reigned from 159 to 138 B. C. In the open space enclosed by the stoa were erected many bronze statues, which long since have disappeared.

A reminiscence of these may, however, be found in Figures 8 and 9 (*pl. 6*), which represent the fierce Galatians against whom King Attalos I.

had fought. In the former we see the proud barbarian, upon the death of his wife, putting an end to his own life; in the other, the dying Galatian, who had received a fatal thrust in the side. In the rugged character of the hair and the leathery treatment of the skin the sculptor has preserved for us the physical characteristics of these sturdy peoples of the North.

*Frieze of the Giants.*—More markedly individual are the sculptures which adorned the foundation of the great altar at Pergamon erected by Eumenes II. (197–159 B.C.), a portion of which we have illustrated on Plate 7 (*fig. 3*). The altar was dedicated to Zeus and Athena, the frieze representing the struggle of the gods with the giants. In the fragment before us we see the goddess Athena overcoming the giant Enkelados, while the winged Victory flies to greet her with a crown. Below rises the figure of Gaia, the mother of the giants, hopelessly seeking to rescue her defeated sons. A vigor of conception and dexterity, both in composition and in execution, makes these sculptures wonderfully striking in spite of a somewhat clumsy handling of details.

*Farnese Herakles and Belvedere Torso.*—The Romans carried even farther the exhibition of muscularity, as we see in the Farnese Herakles (*pl. 6, fig. 7*) and the Belvedere torso (*fig. 10*). The former, although it bears the name of a Greek sculptor, Glykon of Athens, retains little of the Greek feeling for beauty of form and proportion; even the torso lacks the freshness of the Pergamon sculptures.

*Eros and Psyche and the Sleeping Ariadne.*—The group of Eros kissing Psyche (*fig. 11*) is of Roman workmanship, and is now in the Capitol Museum. Ariadne, deserted by Theseus, asleep in her sorrow, is represented in Figure 12. The subject was taken from a painting in the Theatre of Dionysos, in Athens, where Theseus is represented as about to leave Ariadne, and Dionysos, who afterward marries her, is making his appearance. Possibly the original statue of which this is a copy belonged to such a group. The Romans, who inherited from the Etruscans the custom of placing reclining figures upon their sarcophagi, adapted this figure to such a purpose, sometimes giving to the Sleeping Ariadne the features of the departed.

*Venus de' Medici and Mars.*—In the Venus de' Medici (*fig. 13*) we see, not an original by Kleomenes, as the inscription (added later) implies, but a Roman variation of the Aphrodite of Knidos, far removed from the pure and graceful beauty of Praxiteles. The little cupid riding the dolphin is but one of the signs that the sentiment of human passion had replaced the ideal of the beautiful goddess who sprang from the sea. Associated with Venus was the god Mars, who is represented in Figure 14—a statue which in its thick-set proportions follows the canon of Polykleitos rather than the slender type of Lysippos.

*Literature.*—OVERBECK, *Geschichte der griechischen Plastik* (2 vols. 8vo, 3d ed., 1882); MURRAY, *History of Greek Sculpture* (2 vols. 8vo, 1880–83); MITCHELL, *A History of Ancient Sculpture* (1 vol. 8vo, 1883).

## 3. STATUES OF THE GODS.

The earliest worship of the Greeks was connected with natural objects and sacred places, and not with sculptural forms. Thus, we find the oak, the willow, the olive, and the laurel associated, respectively, with the worship of Zeus, Hera, Athena, and Artemis. Through the waving of its branches and the rustling of its leaves the sacred tree was supposed to reveal the will of the god. That this reverence for trees lingered long in certain places we know from Pausanias, who tells us of the myrtle tree at Boiæ that the inhabitants "still reverence the myrtle tree and call it Artemis Soteira."

*Shapeless Stones* stood, also, as representatives of the gods, and many of these were preserved in the temples as late as the time of Pausanias. He tells us that the Thespians from very early times honored Eros, and that their oldest symbol of him was a rude stone. Sometimes these stones were hewn into geometrical shape, and were set up in the temples in the form of a cone or pyramid or column or pier. They were crowned with garlands, anointed with oil, and even clad with rich vestments.

*Xoana*.—A further stage in the development of sculptural representations of the gods is marked by the *xoana*, or wooden images, which rudely begin to assume human form. A marble Artemis found in Delos preserves so strongly the form of a wooden image that it may be taken as an imitation of an ancient *xoanon*. It is, however, in advance of the most ancient type, which is described as without hands or feet or eyes. These wooden statues were painted in vivid colors; their wardrobes sometimes contained precious jewels and richly-embroidered garments.

*Acrolithic Statuary*.—The clothing of wooden images led to a peculiar form of statuary called *acrolithic*, in which the extremities, the head, hands, and feet, of marble, were attached to a shapeless wooden body which was concealed beneath the drapery. Rude though they were, these ancient images of the gods were held in peculiar reverence by the Greeks even after the sculptor had learned to express himself freely in marble forms.

*Statues: Zeus of Olympia*.—The greatest statues of the gods begin to appear in the time of Perikles. Epic poetry had long since prepared the subjects which the sculptor then transformed into imperishable marble. It was reserved for Pheidias to create the typical form of ZEUS, the king of heaven. This he did in the famous statue of ivory and gold in the Temple of Zeus at Olympia. The nearest representations we have of this statue are to be found in two coins of Elis of the time of Hadrian. One pictures Zeus seated upon his throne with the sceptre in his left hand and the figure of Victory in his right; the other presents the features and expression of the profile (*pl. 8, fig. 1*), simpler, grander, milder, than the lion-like head from Otricoli which has long been considered the type of the Zeus of Pheidias.

*Otricoli Bust*.—This bust (*fig. 6*) is the finest marble head of Zeus

which has come down to us; but the Carrara marble, the free treatment of the hair, and the restless character of the face are indications of Roman workmanship far removed from the simple, grand style of the great Greek sculptor.

*Olympian Zeus.*—In Figure 9 (*pl.* 8) is attempted a restoration of the Olympian Zeus in accordance with the accounts given by ancient authors, aided by the monuments. At Olympia the supreme divinity sat enthroned as the dispenser of victory in the athletic games which all Greece in common celebrated in his honor, and during which a complete armistice prevailed. His left hand grasped the sceptre of dominion, on which perched the eagle; on his right hand stood the winged goddess of Victory. The head of the god was crowned with the olive, since he himself had overcome the wild powers of Nature, the Titans, and had secured order and peace for the universe. The body of the god was of ivory; his garment of gold was adorned with lilies and with animal forms in glistening colors.

*The Throne of Zeus* was of ebony, ivory, gold, and precious stones, and was supported by four pillars which were decorated with figures of dancing goddesses of Victory carved in relief. The pillars were joined halfway up by crosspieces resting like a frieze upon the wall that rose from below. Thanks to this wall, the throne seemed no empty framework, but a solid and immovable structure. Columns supported the two beams on which rested the seat; the throne was also provided with rests for the arms. The two rear pillars formed a support for the back, and were surmounted on either side of the god's head, one with the Hours, the other with the Graces.

Mythology had named both triads of sisters daughters of Zeus. Themis, the goddess of Law, bore to him the Hours. They rule over the changes of day and night and of the seasons; they foster and mature all growth in the natural or the spiritual world; they ordain the law of change and the measure of time. The essential characteristics of the Graces, on the other hand, are liberality and grace; of this nature are the blessings which they bestow upon the world. Freedom and order are significantly proclaimed by these two groups, in which the nature of the god himself was revealed.

The arm-rests, again, were supported by sphinxes holding youths in their claws, and on the sides of the seat-beams were represented, respectively, Apollo and Artemis slaying the sons and daughters of Niobe. We are thus confronted with the solemnity of existence and the judgment-power of God. The crossbeams were decorated with reliefs; in front the Olympic games were represented, and on the other side were illustrated real battles in defence of the Hellenic father-land and its culture—the struggle of Theseus and Herakles against the Amazons. This subject furnished the artists not merely with the welcome theme of the female form and strange dress, but also with a symbol of barbaric foreign lands. The father of the heavens protects his Greeks through the agency of heroes and vouchsafes to them victory in this defence of their homes.

The footstool of Zeus was supported by golden lions, the king of the beasts serving at the feet of the king of the gods, and was decorated with a relief representing Theseus battling against the Amazons. Finally, the base on which the throne rested was decorated with the assembly of the gods. Around the throne of the Highest they are gathered as its ornaments: at the ends are the Sun and the Moon; then Apollo and Artemis, Athena and Herakles, Poseidon and Amphitrite, on the one side, and Hermes and Hestia, Hephaistos and Charis, Zeus and Hera, on the other. All are subordinate to the central group, where appears Aphrodite rising from the sea attended by Eros and being crowned by Peitho.

*Wall-Paintings by Panainos.*—A wall with opening doors in front surrounded the statue. The outer side of this wall was painted blue, and on the three sides not screened by the feet and the footstool of Zeus were paintings executed by Panainos, three groups on each side. Once upon each of these sides appears Herakles, the founder of the Olympic games and the son of Zeus, who won heaven by his bravery and sufferings. On one side he strangles the Nemean lion, thus freeing Nature from wild monsters; on another, he takes from Atlas his burden, the vault of heaven, which the Titan had been forced to bear, and places it upon his own shoulders; on the third side he loosens the fetters of Prometheus, who had opposed the will of Providence, but is now reconciled to Zeus. In these three paintings we have, therefore, deliverance from burdens, freedom, and reconciliation through the grace of Zeus.

Three other groups are distributed upon the three sides—Ajax and Cassandra, Achilles and Penthesileia, Theseus and Peirithoös. The latter pair represents the friendship of heroes, while the first pairs portray the power of love, which passes, indeed, beyond the bounds of nationality. Ajax wantonly desires to drag Cassandra from the sanctuary of the deity's image, and must atone for the outrage. Achilles has mortally wounded Penthesileia, his enemy, and mourns her for her beauty. There is, finally, on each side a female group—Hippodameia, who was won by Pelops in the first Olympian games, together with her mother, Sterope; and then in commemoration of this mythical victory is shown the historical victory over the Persians granted by Zeus. This is represented by the figure of Salamis with the beak of a ship by the side of Hellas. Last come two Hesperides with the golden apples, the sweet prize of a toilsome life and the reward of contests successfully endured.

*The Ideal Expressed* by Pheidias in this statue of Zeus was derived, according to the ancient writers, from the lines of Homer in the first book of the Iliad, which read: "Kronion spake, and nodded his dark brow, and the ambrosial locks waved from the king's immortal head; and he made great Olympus quake." It was the ideal of infinite reserve power united with kindness in sublime repose.

The impression which this statue made upon antiquity was a profound one, as may be gathered from the passages which Overbeck has collected in his *Schriftquellen*. We quote from two of these. Quintilian writes:

"Pheidias is said to have been even more remarkable as a sculptor of gods than of men. By his chryselephantine work he would have been far beyond all rivals even if he had made nothing else than the Minerva at Athens or the Olympian Jove in Elis, the beauty of which was a real addition to the established faith. So nearly did the majesty of his work equal the divinity of the gods." The devotional Dio Chrysostom most beautifully writes: "Were any one so heavily burdened with cares and afflicted with sorrows that even sweet sleep would not refresh him, standing before thy statue he would, I firmly believe, forget all that was fearful and crushing in life, so wondrously hast thou, O Pheidias! conceived and completed thy work, such heavenly light and grace is in thy art."

*Polykleitos' Hera.*—The wives of Zeus, by whom he became the father of the gods, were many in number, but of them all Hera occupies the highest place. Like Zeus, she has power over the storm-cloud; she unlooses the tempest and causes the thunder to roll; she is the mother of the war-god, Ares, and the fire-god, Hephaistos. On the other hand, she is also the calm after the storm, is attended by the Graces, the Hours, and Iris, and is the mother of the beautiful Hebe. She is the queen of heaven, the ideal faithful wife, the special guardian of mothers and widows. She is represented as a full-grown woman, either as standing or as seated upon a throne, clad in rich attire, and holding the long sceptre. The important statue of Hera which influenced all that followed was the gold and ivory statue at Argos made by Polykleitos in the latter portion of the fifth century B. C. The Farnese head of Hera in the Museum at Naples preserves much of the dignity and severity which we may suppose to have characterized the work of Polykleitos.

*The Ludovisi Hera* (pl. 8, fig. 2), in Rome, is a milder type, combining a freer treatment with grace and beauty, and cannot be referred to a period earlier than the fourth century. In this beautiful head we see the human mingling with the divine in perfect harmony. The poet Schiller, speaking of this statue, says: "It is neither grace nor dignity which speaks to us in the magnificent head of the Juno Ludovisi: it is neither of these, because it is both. At the same time that the womanly divinity kindles our devotion the divine woman excites our love; but when we give ourselves up, absorbed by the heavenly beauty, the divine self-sufficiency drives us back. The whole form rests and lives in itself, a perfectly-enclosed creation looking upon us, as it were, from the other side of space, where no battle rages and where there is no retreat. Here is no force to fight with force, no weakness into which the things of time can break." Next to Zeus and Hera, the Greeks, and especially the Athenians, had great reverence for

*Athena.*—The keen, piercing character of this goddess makes her appear as a personification of lightning. Thus, in the account of her birth, she springs from the awe-inspiring head of the god of the storm-cloud, golden, all-radiant, and shaking her javelin. She rides in a golden chariot, and it is she who cast about the head of Achilles a golden cloud

and kindled therefrom a blazing fire. She is the goddess of war, who appears in the front of battle, protects the war-horse, stimulates war-music, and is the bearer of victory. In the higher sense she is the keen, clear intelligence presiding not merely over the handicraft of women, but also over the deliberations of men and the destinies of cities. Recent excavations at Athens have brought to light several archaic statues of this goddess. The most famous statues of Athena from the best period of Greek art were the Athena Promachos and the Athena Parthenos, both by Pheidias.

*The Promachos* was a bronze statue more than sixty feet high which stood on the Acropolis, between the Erechtheion and the Parthenon, and could be seen from the sea. It represented the warlike guardian goddess of the city, and was made in the earlier period of the activity of Pheidias.

*The Parthenos* was a chryselephantine statue, the face, hands, and feet being made of thin plates of ivory and the drapery of plates of gold attached to a framework of wood. The goddess was here represented in the more peaceful aspect of her character, as the patroness of art and science who was ready to distribute the victor's crown to those who had distinguished themselves in the various lines of Attic civilization. Two statuettes, both of which were found in Athens, are of marked value for the restoration of this statue. One is called the Lenormant Athena, found by Charles Lenormant; the other, the Varvakeion Athena, found near the Varvakeion. The Lenormant statuette, although unfinished, is the earlier of the two and preserves more of the spirit of the original.

In Figure 8 (*pl. 8*)—a statue of Athena found at Velletri and now in the Louvre—we have what appears to be a marble copy from a fourth-century bronze which reflects, though less clearly, the great statue of Pheidias.

*Apollo* was the god of light, the impersonation of the sun's power. Thus he is the shining one who presides over the seasons, wars against the powers of winter and darkness, and typifies the bloom of youth. He is also the symbol of spiritual light who brings light to the soul in music, the song, and the dance, and is the savior from spiritual night. In the early representations of Apollo we see the youthful athlete of harmonious development. We have already seen him in the Belvedere statue (*pl. 6, fig. 5*), where he appears like the sun flashing from the darkness.

In Figure 3 (*pl. 8*) we have a statue which has been restored as an Apollo with the *kithara*, or lyre, called Apollo Kitharædos. Such a statue was made by Skopas and carried off to Rome by Augustus, and may well have been the prototype of the one before us. In the original statue we should expect to find the form of the body not so completely overpowered by the massive drapery. One of the most charming of so-called Apollos is the Sauroktonos, in which the god is represented leaning against a tree and playing with a lizard. Of this statue there are several replicas, the copy in the Vatican carrying us nearest to the spirit of Praxiteles.

*Artemis*, the sister of Apollo, personifies the power of the moon.

Many of the epithets by which her brother is described are applied to her, but she has also her distinctive characteristics. As the moon-goddess she protects the huntsman at night, watches over the mariner, and is the guardian of cattle. In the moral world of the Greeks she was the virgin goddess and the symbol of chastity. As the huntress she appears in Figure 6 (*pl.* 6). Of a different character was the Asiatic lunar goddess, represented on Plate 7 (*fig.* 2). She is the mother-goddess who with her many breasts nourishes the earth. Rosettes, bees, lions, horses, cattle, and human beings appear as decorations upon the mummy-like wrappings of her body.

*Aphrodite* as an Oriental goddess personifies the general productiveness of Nature. In the more purely Greek sense she is the goddess of love—the love which unites heaven and earth—as well as in the more restricted sense the goddess of human passion. These two conceptions, the heavenly and the human love, lead to a varied treatment in statuary—to an ideal series on the one hand, and to a sensual series on the other. To the ideal series belongs the Aphrodite of Melos (*pl.* 8, *fig.* 5), the gem of the collection of antiquities in the Louvre. This statue was found in 1820 in a niche in the walls of the buried town of Melos, in the island of the same name. As may be inferred from the peculiar character of its pose, it belongs to a group—or was, at least, associated with a figure of Ares, a *motif* which appears to have been followed in the group of Hadrian and Sabina in the Louvre. The softness with which the skin is indicated and the careful treatment of the drapery lend a graceful charm to the stately dignity of the goddess.

*Eros and Psyche*.—Eros appears to have been worshipped in very early days as a primordial divinity, but in historic times he loses his wider significance and becomes the symbol of affection and desire. In sculpture he is usually represented as a winged boy with bow and arrows. (See Vol. II., *pl.* 27, *fig.* 16.) Figure 11 (*pl.* 8) represents him as somewhat older, in sad melancholy sorrowing for the loss of Psyche, who has been taken from him. This statue is known as the Centocelle Eros of the Vatican. Psyche in the bondage of love is perhaps the significance of the beautiful statue found at Capua (*pl.* 9, *fig.* 2). It may have stood originally grouped with a figure of Eros—a combination which became a favorite theme for the decoration of Roman sarcophagi.

*Hermes*—the son of Zeus, or heavenly light, and Maia, a divinity of the night—is a personification of the dawn. As the dawn before the day he loves Herse, the rosy morning light; as the dusk before the night he is the lover of Persephone and becomes the Psychopompos, or leader of souls to Hades. As a rustic divinity he has the charge of cattle, is represented as bearing the ram on his shoulders, and is the prototype of the divine Shepherd. He also impersonates the dawn of civilization, is the inventor of letters and music and fire, and is the protector of commerce. He is the mediator between gods and men, the divine herald.

As if resting during the execution of some divine errand, Hermes is

portrayed in a beautiful bronze from Herculaneum (*pl.* 8, *fig.* 7). This is apparently of Greek workmanship of the fourth century B. C. From the speed of his movement and the harmonious development of his physique he was a favorite of the athletes, and his statues were found in many a Greek gymnasium. Of a later date is the head of Hermes wearing the petasos, represented by Figure 10.

*Dionysos*, the god of wine and vineyards, is also the god of the drama; from the songs and dances held in his honor spring the Greek tragedy and comedy. He is represented in archaic art as a full-grown man, bearded and crowned with ivy. From the fourth century we find him represented as a beardless youth, and frequently effeminate in character. Of unusual grace and beauty is the central figure in the frieze of the choragic monument of Lysikrates (335 B.C.), where he is represented as seated in quiet dignity stroking his panther (*fig.* 4). On either side of him around the frieze his faithful satyrs are putting to rout the Tyrrhenian pirates. The theme is treated in a light and graceful manner evidently adapted for a people who were beginning to feel a keen relish for amusement. This god and his pleasure-loving attendants were favorite subjects with Praxiteles, who of all his statues valued most highly his Satyr and his Eros. "Save the Eros and the Satyr" he cried out when the alarm was given that his studio was on fire. In this way, it is stated, the woman whom he loved and to whom he had promised a statue learned what was precious in his own estimation, and she consecrated the Eros to the service of a temple in Thespia.

Praxiteles had transformed the earlier representation of the satyr, in which the animal predominated, into a graceful youth who retains the rustic, pleasure-loving character without rudeness and bestiality. A reminiscence of this statue is found in the Satyr of the Capitol (*pl.* 9, *fig.* 4), made familiar by Hawthorne as "the marble faun." The pointed ears and the arrangement of hair over the forehead are reminders of his animal nature, the easy, negligent attitude is indicative of his character, and the panther-skin marks his connection with Dionysos.

*Secondary Divinities.*—We need not survey the entire field of divinities whom the Greeks embodied in statuary. Besides the Olympian deities, there were the divinities of the sea and personifications of rivers and springs, divinities of the land with its mountains and forests, divinities of social, moral, and political life, divinities of death and of the world to come. Of a political character was the city

*Goddess Tyche*, a statue of whom was made by Eutychides of Sikyon for the people of Antioch. In the copy in the Vatican (*pl.* 8, *fig.* 12) the goddess, who represents good fortune and prosperity, wears the mural crown and carries a sheaf of corn in her hand. At her feet is the river Orontes, represented as a beardless youth half emerging from the water. The face of the goddess reflects somewhat of the grace of Praxiteles, but the figure is clumsily draped and is inferior in execution.

*Antonius.*—The Romans enlarged still further the field of divinities

and awarded divine honors to their emperors and empresses, in statuary representing them in the very forms which the Greeks had fashioned for their gods. Even an obscure Bithynian was thus honored—Antinous, the beautiful favorite of the emperor Hadrian. He is known to us through a number of replicas, one of the best of which is given on Plate 9 (*fig. 3*). Sometimes he is represented as a Dionysos, sometimes as a Hermes, in the forms established by the Greek sculptors. Beautiful and pathetic as are several of the busts of Antinous, they bring us into a period when ideal creations are no longer the grand realities they were in the flourishing period of Greek art.

*Literature.*—OVERBECK, *Griechische Kunstmythologie* (2 vols. 8vo, plates, 1871); DECHARME, *Mythologie de la Grèce antique* (1879); MURRAY, *Manual of Mythology* (London, 1882).

## VI. ROMAN SCULPTURE.

Roman sculpture drew its inspiration from two sources. On the one hand, it is a continuation of the practical industrial traditions of the primitive inhabitants of Italy; on the other, it reflects the more ideal products of the arts of Greece. To the Etruscans may be traced the cardinal feature of the Roman house, the atrium; to the same people were the Romans indebted for their knowledge of the arch, which was destined to play so important a part in European architecture. The influence of the Etruscans upon Roman sculpture is no less marked, especially in their having stimulated an industrial and realistic tendency which promoted art-manufacture, to the detriment of the higher forms of art. With no distinctive national style of their own, the products of Etruscan sculpture show at first the impress of the art of Asia Minor, and later the successive changes of Greek art.

*Etruscan Works in Bronze*, especially utensils of a practical character, were highly prized in antiquity, and some of the later bronze statues are not without merit. (See Vol. II., *pl. 33*.) Figure 1 (*pl. 10*), representing a boy with a goose, is in the Museum of Leyden. The inscription on his right leg, the *bullæ* about his neck, and the arm-band on his left arm are Etruscan. But, though we may recognize the advance made upon the rude Etruscan bronzes of early days, we cannot but feel that we have here a weak copy of a more lively Greek figure. The same may be said of the more expressive statue of an orator in Florence—according to its Etruscan inscription, representing Aulus Metellus (*fig. 2*). We may also recognize in the lifelike face and in the heavy drapery the individualism which was pushed to the extreme in later Roman times.

*Greek Influence on Roman Mythology.*—Greek civilization had thus already through the Etruscan laid the foundation for Roman sculpture; but, with the spread of the Roman Empire over the East and increased familiarity with the original products of Greek art, the Romans were gradually led to find in sculpture a new means by which they might

- immortalize themselves. The unplastic character of the Roman mind is evident from the readiness with which foreign images were adopted for the gods. It seemed unnecessary for them to struggle along upon the old line of development, when the entire Greek pantheon with its divinities ready-made could by so simple an expedient as a change of name become naturalized on Roman soil. For this reason we have in the preceding section treated of various types of Greek and Roman divinities as illustrating one continuous line of development.

*Ludovisi Mars.*—On Plate 11 (*fig. 5*) is a seated divinity known as the Mars of the Villa Ludovisi. Though found in Rome, the statue is of Greek marble, in its pose resembling one of the seated figures on the east frieze of the Parthenon and in style of execution reminding us of the Apoxyomenos of Lysippos. It is probably, then, a Greek Ares, having changed merely its habitation and name. It seems originally to have been associated with a figure of Aphrodite.

*Other Foreign Influence on Roman Mythology.*—Nor did the Greeks alone influence Roman mythology: Egypt and Asia Minor and Syria and Persia all contributed to swell the Roman pantheon. Prominent among the foreign cults thus introduced was that maintained in honor of the Egyptian goddess Isis. That the Romans had no very definite conception of this goddess may be inferred from the vague statement of Apuleius that "the Phrygians honored her as the Great Mother; Athens, as Minerva; Cyprus, as the Paphian Venus; Crete, as Dictynna; Sicily, as Proserpina; Eleusis, as Ceres; others, as Juno, Bellona, Hecate, etc. Still is she, properly speaking, the feminine All-in-All." She was also reckoned with the Muses, and in Figure 4 carries the plectrum of musical harmony as well as the vase. She is further characterized by the veil with the *uræus* over her forehead, her fringed mantle, and her long robe, which reaches the ground.

*Heroes and Personifications of Nature: Antinous.*—A touch of originality and ideality is found in the Antinous, who is represented on Plate 10 (*fig. 5*) as a rustic divinity. This suggests the Bithynian origin of the beautiful youth who became the favorite of the emperor Hadrian, and who, in obedience to the oracle, prolonged his master's life by throwing himself into the Nile. The town of Besa, near which he was drowned, received the name Antinoöpolis, and statues were set up in his honor in every part of the Roman Empire. Not a few of these statues have been preserved to us, and are among the most attractive remains of Roman sculpture.

- *Sleeping Faun.*—The lighter and more joyous subjects of Greek sculpture, the Bacchantes, Tritons, Satyrs, Nymphs, and Silenuses, were freely copied by the Romans. In the Sleeping Faun of the Munich Glyptothek (*pl. 11, fig. 9*) we have a statue of this order so vigorous in treatment that it may be assigned to the third century B.C. There is no attempt here, as in the Satyr of Praxiteles, to refine the coarse side of his nature. The semi-brute sleeping off the effects of intoxication may inspire us with a

feeling of repulsion, but the free, original design and its skilful execution cannot but command our attention.

*The Nile of the Vatican* (*pl.* 10, *fig.* 8) is a statue of somewhat later period. Here the Nile is represented as a reclining figure, after the manner of the river-gods in Greek pedimental sculpture, though far removed from the simplicity and grandeur of the types established by Pheidias. A number of secondary motives are thrust upon us which detract from the effect of the whole.

The god leans against a sphinx; he carries in his left hand the horn of plenty and in his right a sheaf of wheat; about him clamber sixteen little cupids, symbolic of the gradual rise of the sacred river. A crocodile and an ichneumon appear in the foreground, increasing the number of figures in this already overcrowded composition. Even the base on three of its sides is ornamented with relief sculptures of subjects suggested by the Nile. This statue was found in Rome, near the Church of Santa Maria sopra Minerva, the site of an ancient temple of Isis. The somewhat similar but inferior statue of the Tiber in the Louvre Museum was recovered from the same spot.

*Portrait-sculpture: Masks.*—In the treatment of ideal themes the Romans followed closely upon the lines established by the Greeks. With the thousands of Greek statues brought in triumph to Rome, and with skilled workmen at his command, it was no difficult matter for the practical Roman to multiply by casts and copies the forms which he could not hope to surpass. But in the line of portraiture he found a field of work more in consonance with his traditions and better fitted to gratify his pride. From time immemorial he had set apart in his house a room where he preserved his family documents and the wax masks (*imagines*) or portraits of his ancestors. On funeral occasions these masks were worn by people who represented the ancestors of the deceased, and who rode in chariots in grand funeral procession. At an early date it became customary to put up statues to great men, and by the year 200 B.C. the Capitol and the Forum were overcrowded with them.

*Portrait-statues of Philosophers and Poets.*—Men with a taste for philosophy or for literature were anxious to preserve the forms and features of the great leaders of Greek thought. Thus we find in the galleries of Rome and Naples portrait-statues, or busts, of Plato and Aristotle, Epicurus and Zeno, Æschylos and Sophokles and Euripides. The fine bust of Homer in the Museum of Naples (*pl.* 12, *fig.* 1) is, of course, ideal, but the Euripides (*fig.* 2) is supposed to be an authentic portrait. The so-called head of Aratus (*fig.* 4), whether rightly named or not, is a portrait of considerable merit. Cicero, who once disclaimed all interest in art, fell in with the prevailing fashion, and adorned his villa at Tusculum with statues and reliefs. His portrait is preserved in a number of busts, one of the best of which is given on Plate 11 (*fig.* 6).

*The Emperors* were the most frequent subjects of Roman statuary. Their portraits were to be found in every city and Roman camp, in public

places and in private houses. Examples of these are given in the thoughtful head of Julius Cæsar (*pl. 10, fig. 3*), in the refined and noble head of the youthful Augustus (*pl. 12, fig. 3*), and in the bust of the repulsive, brutal Caracalla (*pl. 10, fig. 4*). The differences in treatment of these portraits tell us of the more ideal touch of the sculptors of the Augustan period, as distinguished from the coarse vulgarity which prevailed in later times.

Augustus had done much to stimulate a love of Greek art. The statues which he brought from Greece and Asia Minor represented the best work of various periods of Greek art, and the Attic sculptors whom he employed in Rome were superior to those who remained in Greece. This Greek influence is evident in the head of the youthful Augustus, and appears, also, though less purely, in the magnificent figure of the full-grown Augustus in the Vatican (*pl. 10, fig. 9*). Here the emperor stands bearing his sceptre in an attitude suggestive of the Doryphoros of Polykleitos. His head shows the developed features of the youthful Augustus; his somewhat heavy mantle, falling over the left arm, exposes to view an elaborately-ornamented breastplate, on which, in colored relief, is represented Augustus himself receiving from a Parthian the Roman standard which had been lost under Crassus. Below this central scene are Apollo and Diana, and Ceres with her horn of plenty; on either side are lamenting barbarians; while overhead are Cælus, the god of heaven, Sol in his chariot, and Aurora heralding the new dawn. Possibly the cupid on a dolphin at the foot of the statue has reference to the supposed descent of the Julian family from Aphrodite. When the statue was discovered, in 1863, traces of color made it evident that the mantle was originally painted purple, the tunic crimson, the fringes yellow, and the reliefs of the breastplate in various colors.

*Statues of Women.*—To the same period belong the graceful statue of Agrippina in the Capitol (*fig. 10*) and the skilfully-draped Pudicitia of the Vatican (*fig. 7*). The Agrippina here represented is doubtless Agrippina the elder, wife of Germanicus, and not Agrippina the younger, the ambitious mother of the cruel Nero. It is the finest female statue preserved to us from Roman times. The gentle features of Pudicitia remind us of the Ludovisi Juno (*pl. 8, fig. 2*), but it is the drapery rather than the head of this statue that attracts our interest and attention.

*Castor and Pollux.*—A more remote reflection of Greek art is seen in the vigorous colossal figures of the horse-tamers, called Castor and Pollux, on the Quirinal (*pl. 11, fig. 7*). Although the general motive may have been suggested by figures on the Parthenon frieze, yet the Roman breastplate introduced as a support, as well as the technical execution, indicates a later hand than the inscriptions *Opus Phidiae* and *Opus Praxitelis* would lead us to suppose. These figures appear to have stood, originally, not as a free standing group, but as relief-decoration to the entrance of the baths of Constantine.

*Types of Imperial Statues.*—The demand for imperial statues being

very great, wholesale reproductions were made after a few fixed types. One of these, the *statua thoracata*, in which the emperor is represented clad in his breastplate and as if haranguing his troops, has already been illustrated in the standing figure of Augustus (*pl.* 10, *fig.* 9). Sometimes the emperor is portrayed in his civil costume as chief of the Senate or as *pontifex maximus*. This type, the *statua togata*, is well exemplified by the toga-clad statue of Augustus in the Louvre. In a third type, *statua Achillea*, the emperor is represented either as a nude standing figure or as partially clad and seated upon a throne. Jupiter became a favorite prototype for the statues of emperors, while their wives and daughters appeared in the forms of Juno, Ceres, Diana, and, later, in the form of Venus. A fourth type, the *statua equestris*, is preserved to us in the bronze equestrian statue of Marcus Aurelius (*fig.* 6) which was set up in the Capitol square under the superintendence of Michelangelo. The horse of heavy Frisian build stepping quietly along appears to be a portrait no less than its rider, the kindly philosophic emperor, whose sedate bearing is more that of a scholar than of a warrior. His hand is raised as if in blessing; the peaceful and kindly countenance and the simple riding-mantle convey to us the amiable personality which meets us in the *Meditations* bequeathed to us by Marcus Aurelius. Although a fine specimen of late Roman work, this statue lacks the ideality as well as the vigor of the best works of earlier days.

*Statue of Constantine.*—The extent to which artistic excellence had declined by the time of Constantine is well illustrated by the statue of the emperor himself (*pl.* 11, *fig.* 1). Incapable of imparting spiritual power to his work, in prosaic fashion the sculptor combines the garb of peace with that of war and throws into prominence the symbols of the cross and of the world.

*Historic Bas-reliefs.*—The same spirit which led the Romans to find such satisfaction in portraiture led them also to celebrate their victories by the erection of triumphal arches and commemorative columns adorned with historic bas-reliefs. In the Arch of Titus sculptural decoration is used sparingly, but the later Arch of Constantine is overcharged with sculpture. There is not here, as in Greek relief, a proper understanding of the limitations of this form of sculpture or of its adaptation to architecture. The Roman reliefs are mere pictures in stone, exhibiting, usually, a mass of detail and a striving after pictorial effect. They do not spring from the architectural character of the triumphal arches, but are like foreigners which here have found a temporary lodging-place.

*Bas-reliefs of the Arch of Titus.*—In the compositions which thus adorn the interior of the Arch of Titus (*pl.* 10, *figs.* 11, 12) we see on the one side the emperor in his triumphal car; the goddess Roma leads the horses. Around him are Roman citizens and the twelve lictors, and behind a winged Victory places upon his head the wreath of laurel. On the other side is seen the procession of laurel-wreathed Romans entering the city, bearing spoils from Jerusalem, among which may

be recognized the table of shew-bread and the seven-branched golden candlestick.

*Bas-reliefs of Trajan's Column.*—A similar pictorial sense is evident in the decoration of Trajan's Column, about which the bas-reliefs wind spirally like painted canvas. These reliefs form a series of one hundred and fourteen compositions, embracing twenty-five hundred human figures, and represent the campaigns of Trajan against the Dacians. Our illustration (*pl. 10, fig. 13*) represents the crossing of a ford and the attack made upon a fortress. In general, these historic bas-reliefs are of a prosaic character and seldom rise above the level of mere chronicles.

*Sarcophagi.*—Roman sarcophagi follow the tradition of the Etruscan ash-chests in being superabundantly decorated with sculpture. The subjects of the reliefs, however, are drawn largely from Greek mythology and refer more or less directly to the life to come. Thus, in an interesting sarcophagus from the Villa Pamfili now in the Capitol, we have a strange mingling of the Greek and Hebrew stories of the origin and destiny of man (*pl. 11, fig. 10*). At the extremes are figured Adam and Eve and the Creator, while the remainder of the composition is concerned with the story of Prometheus. To the left smiths are forging his chains, and are surrounded by Æolus and Vulcan, Neptune and Tellus; in the centre Prometheus forms the clay image of man, into whom Minerva puts the soul in the form of a butterfly, and the living man stands complete. Farther on the newly-formed man lies dead in the presence of the genius of the grave, and Cupid stands sorrowing over his departing butterfly-soul. The soul again appears in renewed form, being hurried away by Mercury, while Prometheus is about to be freed from his bondage by Hercules. Not only are the subjects of many of these sarcophagi directly taken from Greek mythology, but in many cases single figures, and sometimes entire groups, are copied from earlier Greek types.

*Engraved Stones: Cameos.*—The Romans had great taste for engraved stones, and especially for cameos, some of which are remarkable for their size as well as for the excellence of their execution. Of these, one of the most interesting is the cameo of Vienna, on which is portrayed the glory of Augustus (*fig. 3*). The cameo-relief is cut upon a sardonyx of two strata, nine by eight inches in size. Augustus is enthroned as a Jupiter alongside of Roma, and is receiving a wreath of glory in the presence of Drusus and Tiberius, who have returned from their Vindelici and Rætian campaigns. Below, Roman soldiers with their allies are about to erect a trophy to Tiberius. In our second illustration (*fig. 2*), taken from a Roman cameo, we see Persephone and Bacchus in a chariot drawn by male and female centaurs. More conventional in treatment, this would seem to belong to a later period, when the cameo-cutters had lost the freshness and vigor of the art.

*Imperial Coins.*—The types of imperial coins have reference more or less directly to the emperor in whose reign the coins were struck. One side gives with care and fidelity a portrait of the emperor and in general

reflects the qualities of contemporary sculpture. The reverse side presents either a symbol of prosperity or some incident of the imperial reign. Sketches of important buildings and ancient statues have frequently been preserved to us on Roman coins, and thus have rendered invaluable assistance to the historian of ancient art. In Figure 8 (*pl.* 11) we see the laurel-crowned head of Hadrian, the imperial friend of art. The inscription *Imp(erator) Caesar Traianus Hadrianus Aug(ustus) P(ontifex) M(aximus) Tr(ibunitia) P(otestate) Cos III (Consul tertium)* states that he is high priest and now consul for the third time, with the authority of a tribune. On the reverse side he is called the enricher of the earth (*locupletator orbis terrarum*), and envoys paying homage appear before his raised throne. S. C. (*Senatus Consultu*) attests that the coin was struck in accordance with a decree of the Roman Senate.

*Literature.*—MRS. MITCHELL, *History of Ancient Sculpture* (8vo, 1883); JULES MARTHA, *Archéologie étrusque et romaine* (8vo, 1886); PERRY, *Greek and Roman Sculpture* (8vo, 1882).



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1. Wooden statue of the Sheikh-el-Beled, or Mayor of the Village, in the Museum at Boulak. 2. Statue of Chephren, in the Museum at Boulak. 3. Statue of Rameses II., in the Turin Museum. 4. Rock-cut figures of Rameses II. on the Rock Temple at Ipsamboul.

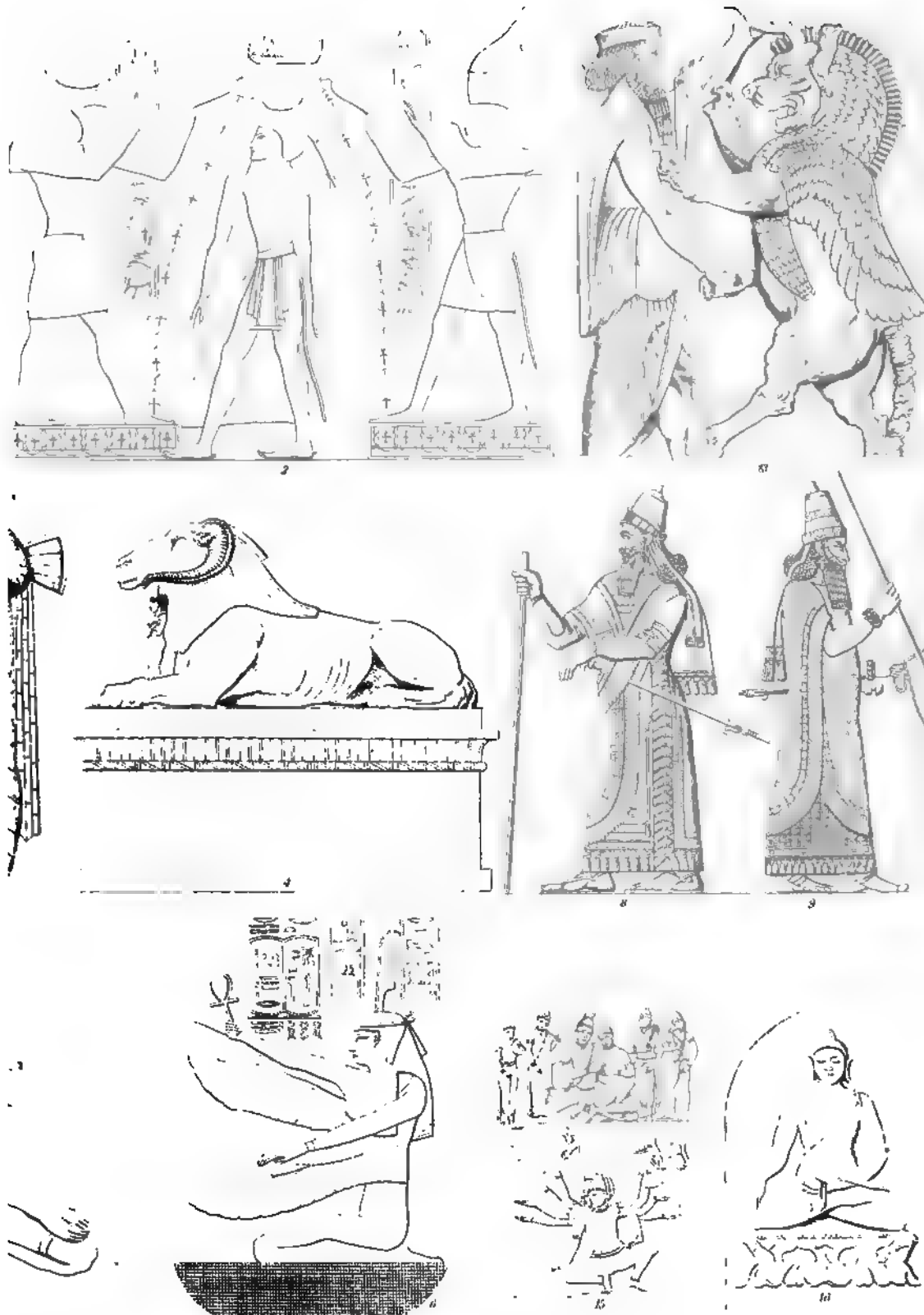




## EGYPTIAN, ASSYRIAN, PERS



1-6. EGYPTIAN: 1. Wall painting, from the tomb of Sévéthph at Beni-Hassan. 2. Ramses between Thoth. 3. Female statuette, from a royal tomb. 4. Bas-relief of Ma, from a royal tomb. 7-11. ASSYRIAN: 7. Ishtar strangling King Sargon II. 8. The king hunting lions, in the British Museum (London). 9. Winged bull, from the entrance. 10. Bas-relief, combat with a hybrid monster. 11. Bas-relief, from the palace of Darius at Persepolis. 12-15. INDIAN: 12. A seated figure, from the tomb of Ashoka at Sanchi. 13. A seated figure, from the tomb of Ashoka at Sanchi. 14. A seated figure, from the tomb of Ashoka at Sanchi. 15. A seated figure, from the tomb of Ashoka at Sanchi.



2. Horus, wall-painting from Luxor. 3. Head of Isis, relief from Damanhur. 4. Crio-sphinx from Karnak (Thebes). 8-10. Reliefs from Nineveh: 8. Assurnazirpal; 9. Sargon, relief from the palace of Sargon at Khorsabad, in the Louvre (Paris). 12-14. PERSIAN: 12. Bas-relief of Cyrus from Pasargadae. 13. Ashoka and Sita, from the Dhumnar Lena Cave at Ellora. 16. Statue of Buddha, from a temple on the island of Java.





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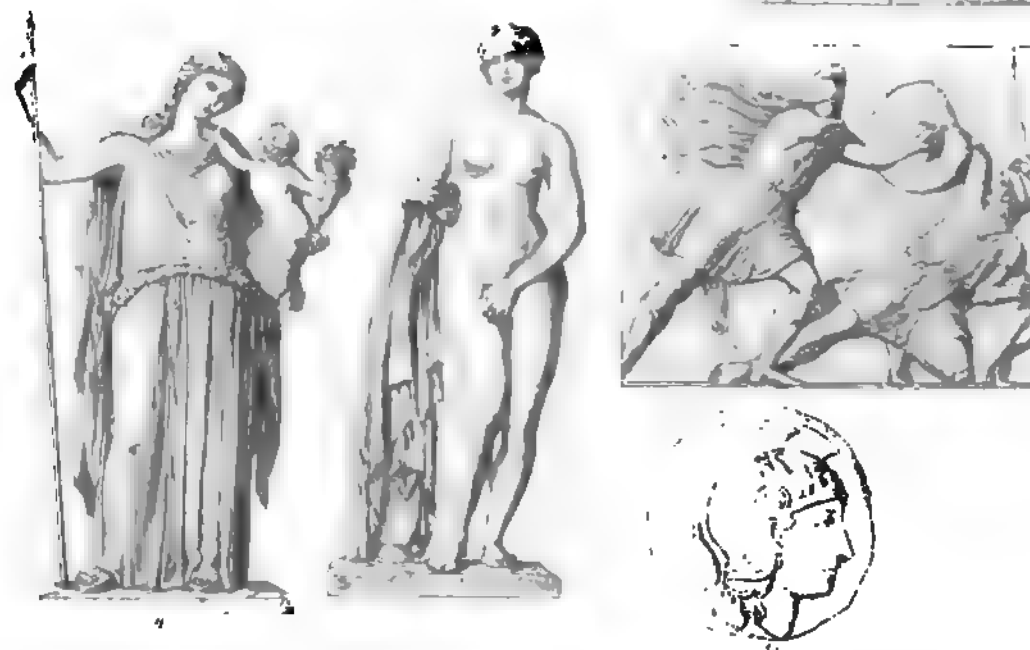


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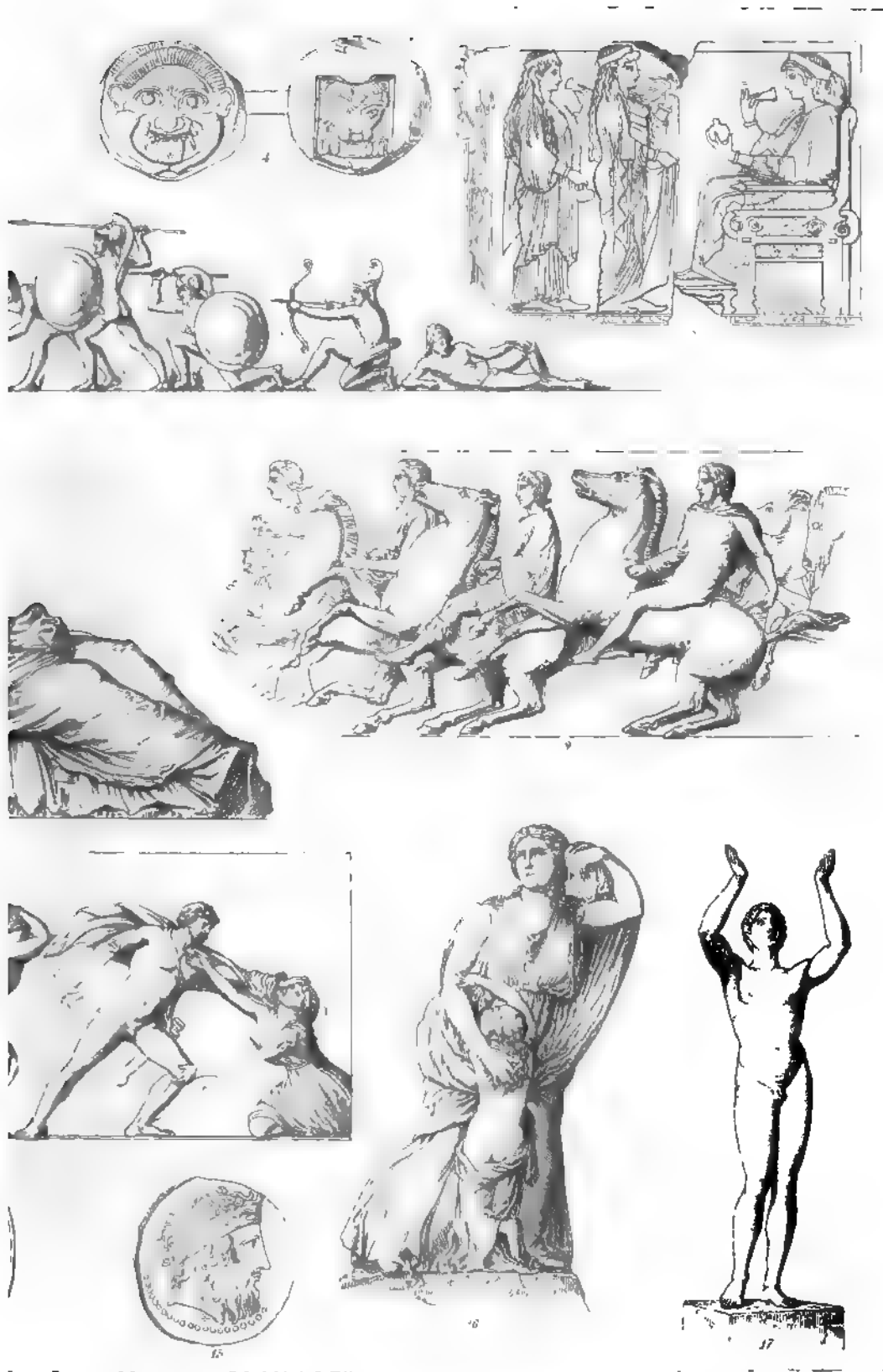
1. Statue of Gudea, in the Louvre. 2. Statue of Shalmanezzer II., in the British Museum. 3. Bas relief of a lion attacking a bull, at Persepolis.







1. Statue of Apollo of Tenos, in the Glyptothek (Munich). 2. Soldier of Marathon: stele from the tomb of  
4. Ancient Attic coin with the heads of a gorgon and of a lion. 5. Reliefs from the frieze of the Harpy Tomb at S  
7. Uhalas reclining upon the lap of Gata, from the east pediment of the Parthenon (Pheidias), in the British Mus  
let of heroes and Amazons, relief from the Mausoleum at Halikarnassos (Caria), in the British Museum. 11. 78  
head of Pallas Athena. 14. Impression from a gem representing a discus-thrower. 15. Sicilian coin with head of



hension Museum (Athens). 3. Ancient Attic coin with head of Athena and her symbols, the owl and olive twig, the British Museum. 6. Pedimental sculptures, from the temple of Athena at Ægina, in the Glyptothek (Munich). from the Panathenaic procession, from the east frieze of the Parthenon (Pheidias), in the British Museum. 10. Comedy the babe Ploutos, in the Glyptothek (Munich). 12. Aphrodite of Knidos (Praxiteles). 13. Athenian coin with Iobé and child, in the Uffizi (Florence). 17. Bronze statue of the Praying Boy, in the Berlin Museum.





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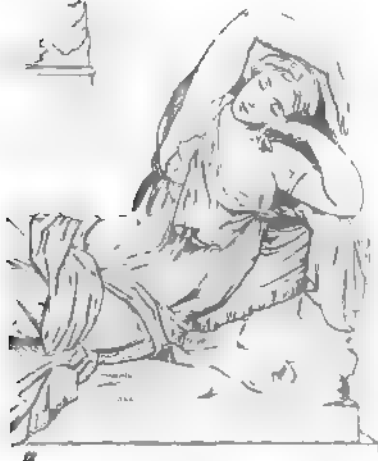
1. Fallen Warrior, from the east pediment of the temple of Athena at Igna, in the Glyptothek (Munich).
2. Poseidon, Dionysos, and Peitho, from the east frieze of the Parthenon.







1. Statue of an athlete using the strigil (Lysippos), in the Vatican. 2. Statue of Sophokles, in the Lateran. 3. Statue of Demosthenes, in the Vatican. 4. Statue of Athena, in the Vatican. 5. Statue of Apollo Belvedere, in the Vatican. 6. Statue of Artemis of Versailles, in the Louvre. 7. Statue of Nike, in the Louvre. 8. Dying Galatian, in the Capitol. 9. Belvedere torso of Herakles (Apollonios), in the Vatican. 10. Group of Uffizi (Florence). 11. Statue of Mars, in the Louvre.



1st of Alexander the Great, in the Capitol. 4. Marble group of Laokoön and his sons in the coils of a serpent, in the  
 se Herakles (Glykon), in the Naples Museum. 8, 9. Pergamon sculptures: 8. Group of Gauls, in the Villa Ludovisi.  
 11, in the Capitol. 12. Statue of the Sleeping Ariadne, in the Vatican. 13. Statue of the Venus de' Medici, in the





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1. Nike of Samothrace, in the Louvre. 2. Artemis of Ephesos, in the Naples Museum. 3. Struggle of the gods with the giants, from the Frieze of the Giants on the altar at Pergamon, in the Berlin Museum.





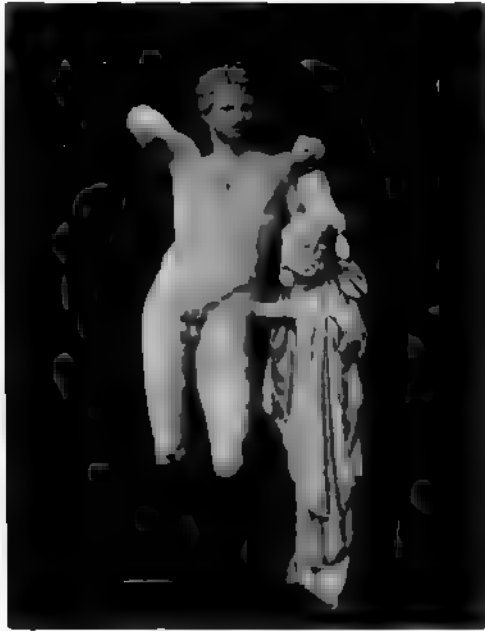


1. Coin of Elis with head of Zeus, after Pheidias. 2. Head of Hera, in the Villa Ludovisi. 3. Statue of Aphrodite of Melos, in the Louvre. 4. Otricoli bust of Zeus, in the Vatican. 5. Bronze statue of Hermes from 1. 6. Head of Hermes. 7. Centocelle Eros, after Praxiteles, in the Vatican. 8. City-goddess Tyche, representing



os, in the Vatican. 4. Figure of Dionysos, on the Choragic Monument of Lysikrates (Athens). 5. Statue of Pallas Athena, in the Naples Museum. 8. Statue of Pallas Athena, in the Louvre. 9. Statue of Zeus at Olympia (reproduced from the Vatican). 10. Statue of Zeus at Olympia (reproduced from the Vatican).

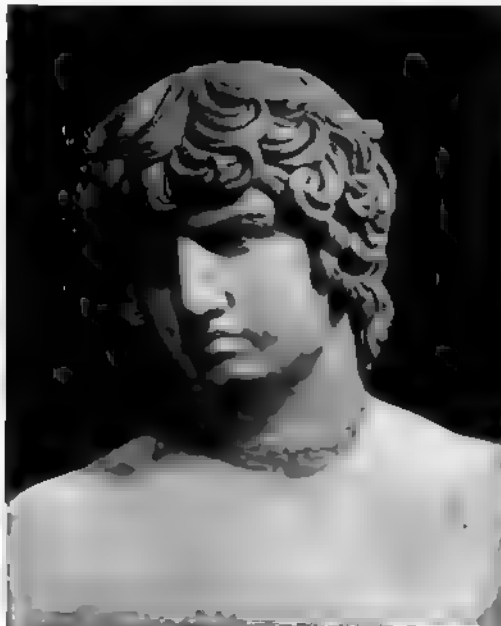




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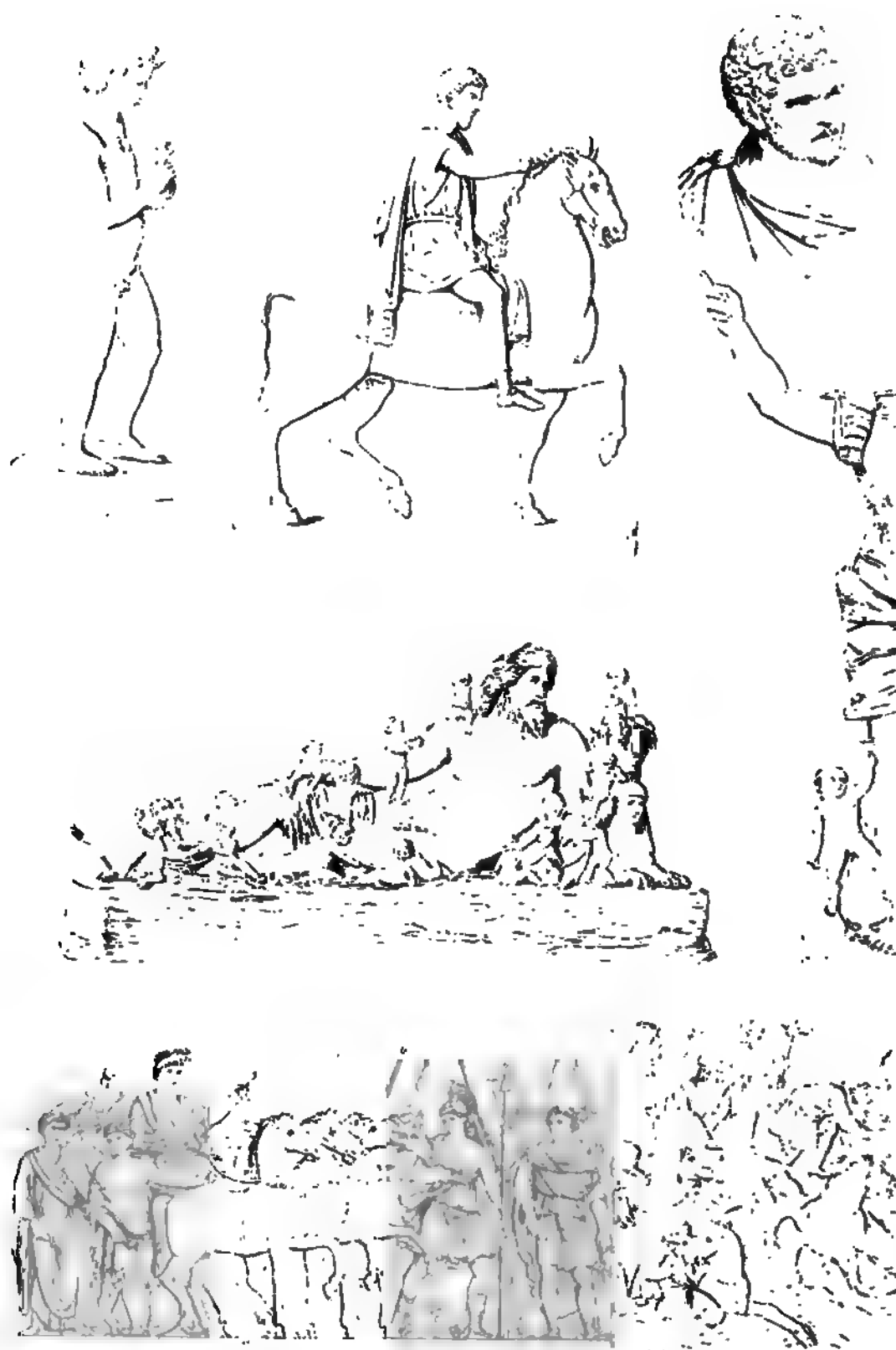


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1. Statue of Hermes with the infant Dionysos (Praxiteles), at Olympia. 2. Statue of Psyche from Capua, in the Naples Museum. 3. Replica head of Antinous, in the Naples Museum. 4. Statue of the Marble Faun, in the Vatican.







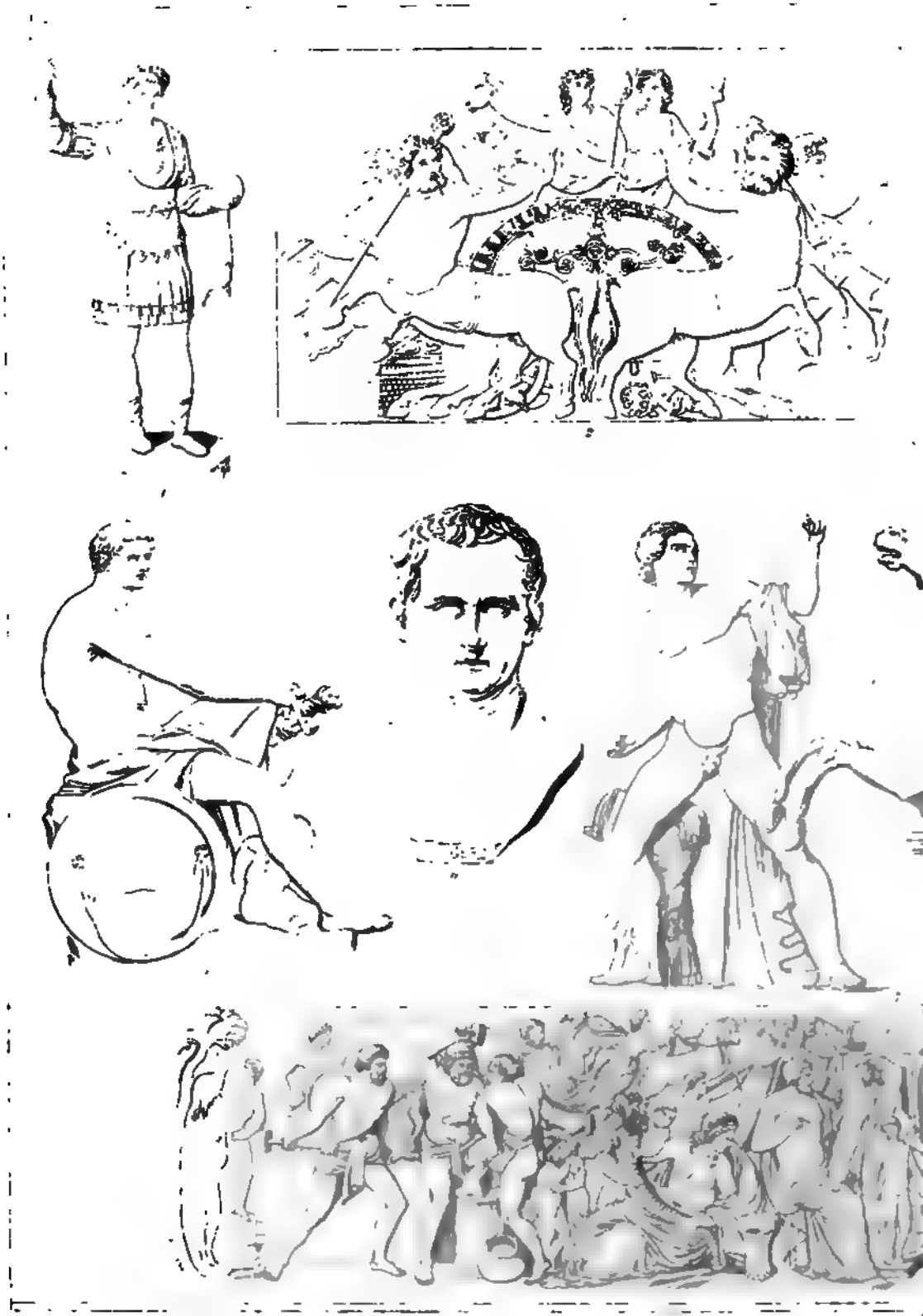
1. Etruscan bronze statue of a boy with a goose, in the Museum of Leyden. 2. Etruscan bronze statue of the orator equestrian statue of Marcus Aurelius, in the Capitol. 7. Pudicitia (Modesty), in the Vatican. 8. Statue of the Nile, in Arch of Titus: scenes from a triumphal procession. 13. Historic bas-relief from Trajan's Column: attack on a fleet



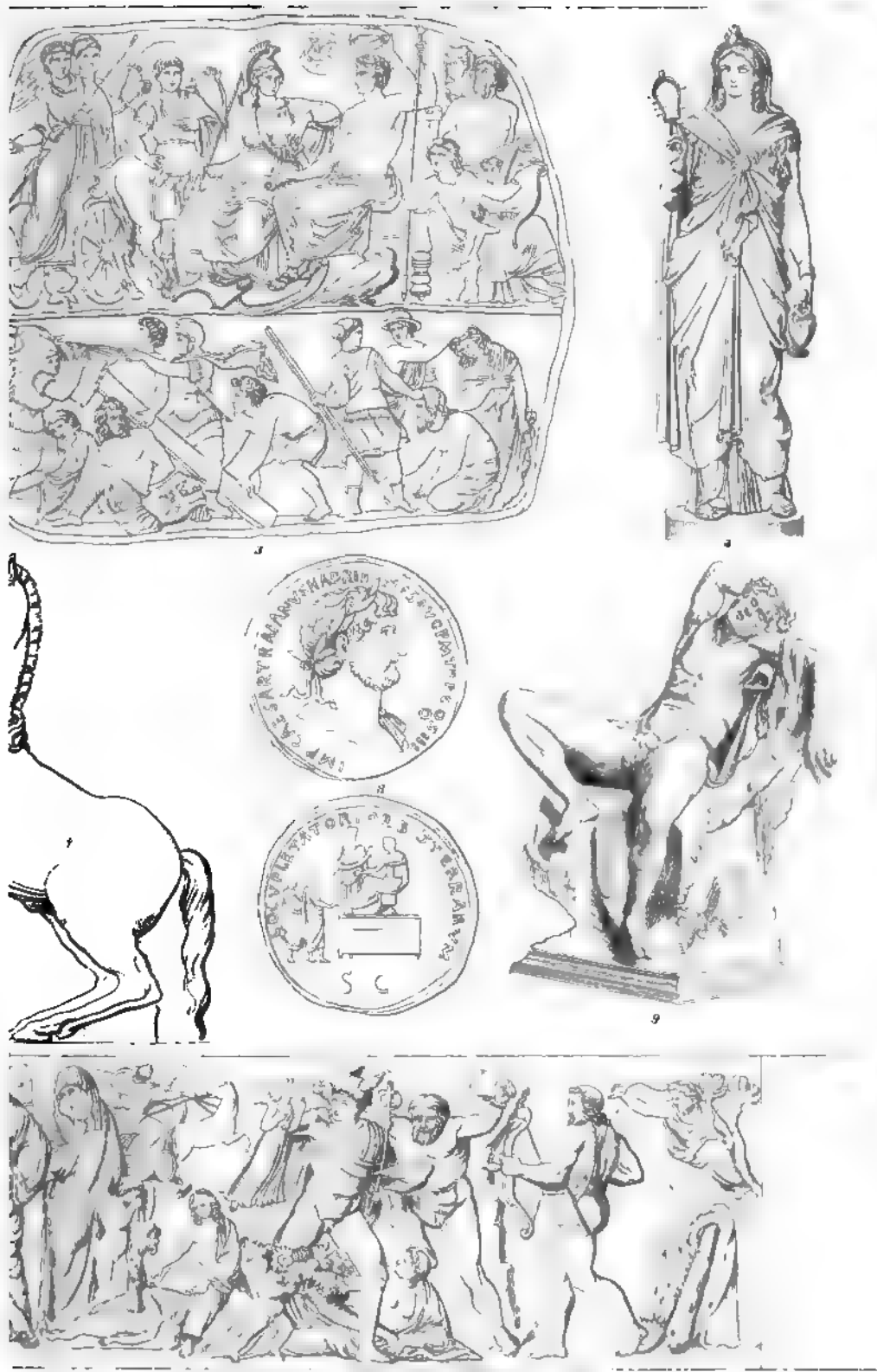
1. Statue of Augustus, in Florence. 2. Portrait head of Julius Caesar. 3. Bust of Caracalla. 4. Statue of Antinous. 5. Bronze statue of Augustus, in the Vatican. 6. Statue of Agrippina, in the Capitol. 7, 8. Bas-reliefs from the







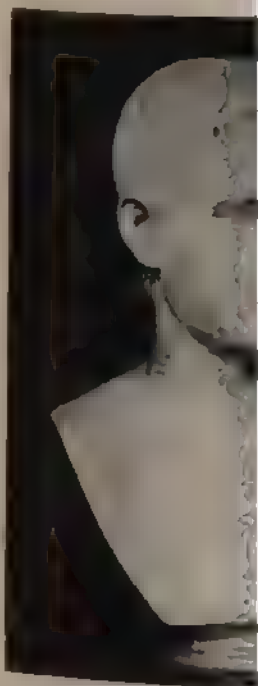
1. Statue of Constantine. 2. Roman cameo-relief: triumphal procession of Persephone and Bacchus. 3. Cameo in the Capitol. 4. Statue of Mars, of the Villa Iadovisi. 5. Bust of Cicero. 6. Horse-tamer, from a group of C. 7. Relief from the Pamfili sarcophagus, in the Capitol.



Iberius and Drusus appearing in triumph before Augustus, in the Museum at Vienna. 4. Roman statue of Isis, 1 Pollux on the Quirinal. 8. Coin of Hadrian. 9. Statue of the Sleeping Faun, in the Glyptothek (Munich).



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1 Bust of Homer, in the P  
youthful Augustus, in the Vatican



## II. PAINTING.

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### I. EGYPTIAN PAINTING.

EGYPTIAN painting, like Egyptian sculpture, was subordinate to architecture. The painter in Egypt was employed to decorate the walls and ceilings of tombs and temples, and to give brilliancy to columns, statues, and bas-reliefs, as well as to mummy-cases and funeral-steles. In this way the painter worked in intimate association with the sculptor, and under similar limitations. Bas-reliefs—at least, such as decorated the interior of tomb and temple—were not finished until covered with plaster and colored with the painter's brush. Even wooden statues which were enlivened with color were first covered with fine muslin, over which was laid a coating of plaster to receive the paint.

Thus painting in Egypt was essentially decorative; and, although it has given us many intricate and beautiful ornamental forms whose harmonious coloring still excites our admiration, as an art it never freed itself from a dependence upon architecture, and in its more elaborate compositions always showed the influence of the fixed forms of sculptured relief. The Egyptian painter remained a mere colorist, an artisan working under directions and filling out the designer's outlines with certain designated or conventional colors. In this respect his work may be compared to that of a child who with a picture-book and a box of paints colors the vacant outlines according to his instructions.

*Perspective.*—Under these conditions it was practically impossible that a sense of perspective, in our use of the term, should have been developed. The Egyptian makes no attempt to paint a scene as it appears to the eye, although in his own way he succeeds in laying before the spectator every portion of the story he wishes to relate. If he pictures a lake surrounded by trees, the geometrical shape of the lake is exhibited and the trees project from its sides. It matters little if the trees appear to be growing in a horizontal or a downward direction, so long as that state of things is indicated which the painter wished to portray. In a similar way figures overlapping or placed one above the other tell us that they have been taken from the background; water is indicated by a series of superposed zigzag lines, and other similar conventions take the place of perspective. As soon as the picture-language is intelligible to us we read the meaning of an Egyptian wall-painting with feelings akin to those produced by a written language. What is lacking, in each separate figure as well as in entire compositions, is the indication of solidity. Treated with even

masses of color, without light and shade or gradation of tone, each figure is as flat as if it moved in but two dimensions of space.

*Color.*—Painting of this character did not stimulate an elaborate sense of color; a few brilliant tints sufficed. Painters' palettes have been found with spaces for seven pigments, which we learn from the monuments were red, green, blue, yellow, brown, black and white. Upon analysis made by Dr. Ure the blue appears to be composed of a pulverulent blue glass made by vitrifying the oxides of copper and iron with sand and soda. The yellow pigment was a yellow iron ochre. The mixture of these two gave green. The red was found to be a red earthy bole, and the white contained little else than a very pure chalk. The black appears to have been bone-black mixed with a little gum. The mummy-cases were covered with a resinous varnish which injures the tone of the colors, while the wall-paintings without this varnish have remained through the centuries in remarkable preservation, though many of them are now being damaged by the smoke from travellers' torches. In his use of color the Egyptian painter does not strive to imitate nature. He cares for brilliancy of effect, and wishes his figures to be readily distinguished, so he paints the faces of divinities and kings in red, blue, brown, and even green. Men in general are painted brown, and women a lighter brown or yellow, but Semites are yellow, Ethiopians dark brown, and negroes black.

*Queen Taia.*—Our Frontispiece, representing Queen Taia, wife of Amenôphis III., of the eighteenth dynasty, is a fine specimen of painted bas-relief. The coloring is of unusual delicacy, giving expression to the change in the appearance of a dark skin when seen through transparent drapery. The bat is a symbol of maternity, the ring held in its claws is an emblem of duration, and the two uræi are insignia of royalty.

*Expression.*—That the Egyptian draughtsmen saw clearly the outline forms of objects is evident from their ability to distinguish many varieties of animals and the several races of men with whom they came in contact. But the silhouette method which they pursued made it impossible for them to give to the human face any great variety of expression. The same fixed stolidity characterizes a Rameses in the chariot-scenes of war as when seated on his throne or giving adoration to the gods.

The ancient Egyptians were doubtless not far removed in character from the cheerful, easily-amused people who to-day live upon the banks of the Nile. They appreciated the ludicrous side of life, as we may infer from the comic compositions in certain papyri preserved in Turin, London, and Paris. In these compositions, cats, rats, dogs, monkeys, goats, and asses are seen in such occupations as playing chess, shooting geese, or storming a fortress. Thus, by varying his subjects and placing them in unexpected situations, the painter evoked a sense of the ludicrous even without the variation of facial expression. (*See Frontispiece, Vol. II.*)

*Literature.*—WOLFFMANN AND WOLFFMANN, *History of Painting* (2 vols. 8vo, 1880), PERROT AND CHAMPET, *History of Ancient Egyptian Art* (2 vols. 8vo, 1883).

## II. ASSYRIAN PAINTING.

Painting in Assyria, as in Egypt, was little more than illumination, and was employed chiefly for architectural decoration. The sculptured bas-reliefs were to a certain extent enlivened with color, and in many instances enamelled brick or painted stucco served as an economical substitute for relief.

*Artistic Quality.*—As we might expect, the painter's work in such decoration did not in artistic quality surpass that of the sculptor. There is no attempt at perspective, no indication of the solidity of objects, and little or no thought of composition. It is only in the broadest sense that such works may be classed as painting. Yet the Assyrian possessed, within narrow limits, a lively perception of color and a strong feeling for decoration.

*Color.*—The colors which he principally used were yellow and blue—blue for the backgrounds, and yellow for figures. Red, green, black, and white appear more rarely. These colors were applied without regard to their distribution in nature. A bull is painted either blue or yellow, and at Khorsabad a lion, an eagle, a bull, a man, a tree, and a ploughshare all appear as yellow figures against a blue background. The same decorative sense that rules in the distribution of color is seen in the application of the few conventional forms of ornament. Vacant spaces are filled up with rosettes and other such forms of no special significance.

When human figures are introduced, they are treated as substitutes for sculptured relief, and by their broad outlines seem to stand out from the background. Were it not for the fact that in the frescos and enamelled bricks color is used more freely than in the sculptured reliefs, the art of painting in Assyria might be considered as merely a weak substitute for sculpture. The great ideas of perspective and chiaroscuro, which were to make painting an independent art, were yet unborn.

*Literature.*—WOLTMANN AND WOERMANN, *History of Painting* (2 vols. 8vo, 1880); PERROT AND CHAPIER, *Art in Chaldaea and Assyria* (2 vols. 8vo, 1884).

## III. GREEK PAINTING.

The essentially plastic character of the Greek mind is evident in Grecian poetry from heroic days. With concrete images clearly before his mind a Greek produces a strong sense of reality in the description of the most ideal scenes. Such a characteristic found its highest expression in the art of sculpture, but it accomplished even more for painting by freeing it from the trammels of Oriental tradition and preparing the way for the great achievements of later days. The great Greek painters, Polygnotos, Zeuxis, Parrhasios, and Apelles, were as highly honored in antiquity as the greatest of the sculptors.

It is a problem of no small difficulty to derive from the ancient writers an adequate conception of the progress of Greek painting. We may read

that Eumaros was the first to distinguish man and woman, that Polygnotos was the first to vary the expression of the countenance, that Agatharchos first introduced a true perspective, that Zeuxis and Parrhasios with their skilful realism were able to deceive both animals and men, or that Apelles was thought to have surpassed all the possibilities of the future as well as all the artists of the past. But, as the works of these artists have perished, our knowledge of them is a matter of inference from the statements of ancient authors or from our observation of closely-related works of art. It is more in accord with the spirit of the present volume that we confine our attention to such products of ancient painting as still remain. Fortunately, the decorated vases and mural paintings furnish material enough to enable us to trace in outline the history of painting among the Greeks and Romans.

*Prehistoric Vases.*—Within a few years there have come to light in different parts of the Hellenic world vases of primitive character carrying us back to Homeric days. Such are the vases found at Mycenæ, at Santorin, and in the tombs of Attica. The decoration is mainly of a geometric character, and consists of zigzag lines, concentric circles, spirals, and the like. Where figures of animals appear, they represent European fauna, such as the horse, goat, swine, and water-fowl. They are characterized by abnormal proportions and by stiffness of attitude, and are often extremely geometric in drawing and in arrangement. Human figures of primitive design occur more rarely, and then in such groups as processions, funerals, and banqueting-scenes. No attempt seems to have been made at mythological representation.

*Vases of the Oriental Style.*—Next to this class of vases in chronological order come those variously known as Corinthian, Doric, or Asiatic. A number of these vases have been discovered in tombs in the neighborhood of Corinth, but others have also been found in other parts of Greece and in Etruria. A striking characteristic of this class of vases is the arrangement of the decoration in parallel horizontal zones. The animals chiefly represented are the Assyrian and Asiatic lions, panthers, bulls, eagles, and goats, together with griffins and sphinxes. The vacant spaces between the animals are usually filled with rosettes or other conventional floral ornament. These vases are made of a hard, light-yellow clay, upon which the figures are painted in colors ranging from reddish-brown to deep black, with details occasionally of violet, and rarely of white. The flat effect of the monochrome figures is somewhat relieved by incised lines cut through the color.

The most celebrated vase of this style is the Dodwell vase, at Munich (*pl.* 14, *fig.* 1). It was found in a sepulchre at Mertese, near Corinth. The body of the vase is adorned with rows of animals in the Oriental style, but the cover comes nearer the black-figured type. Here is represented a boar-hunt, in which some part is taken by Thersandros and Philon, Lakon, Andrutas, Sakis, Alka, Dorimachos, and Agamemnon, whose names are inscribed in Corinthian characters of the early fifth century.

For at least a century before this the Oriental style appears to have prevailed. In its earliest phases a strange mingling of Oriental and pre-historic design is sometimes found, and among the later forms occur transitional specimens connecting the Oriental with the black-figured type.

*Black-figured Vases.*—The Oriental impulse was conveyed to Greece by all manner of portable objects, among which seals and cylinders form an important class. Specimens of Persian engraved stones are given on Plate 13 (*figs.* 6, 7). Compositions with human figures gradually supplant the friezes representing animals, and, as the color employed for these figures was now quite black, this class of vases is known as the black-figured type. We may roughly classify them as earlier and later according to the closeness or the remoteness of the resemblance to the preceding class. The compositions appear at first arranged in parallel bands, and the draughtsmanship is stiff and conventional. But a great stride has been made in the approach toward a more naturalistic mode of representation. The meaningless rows of animals and rosettes disappear or are relegated to an inferior position, their places being taken by a composition the subject of which is supplied by Greek mythology or from the scenes of daily life. The Trojan war, the labors of Herakles, the struggles of Theseus, are frequent themes, but we find also gymnastic exercises, marriages, and feastings.

The finest example of this class is known as the François vase, in the Museum at Florence. The principal subject on the body of this vase is the procession of the gods at the marriage of Thetis with Peleus. On the neck are represented the chariot-races at the funeral of Patroklos. The personages are designated by accompanying inscriptions, and the vase is signed by the potter Ergotimos and the painter Kleitias, in characters which were in use not later than 500 B. C. Of ruder description is the *Procession of Hermes* leading three goddesses (*fig.* 1). But even in the awkward stride of these figures there is a distinct effort to express activity, and, in the spirit of the Ionic feeling for form, the main lines of the body are made to show through the folds of the drapery. Similar characteristics appear in the better-drawn group where Herakles is running off with the Delphic tripod (*fig.* 2). Athena stands by his side, while behind him Apollo with his sister Artemis seeks to recover the stolen trophy.

In the first half of the fifth century the black-figured vases reach their perfect type. The parallel bands of the former period disappear, and more care is given to composition and greater attention to details. An attempt is made to secure a somewhat wider range of color by a more frequent use of white and of a dark red. But we are still far from a free style: the figures are all in profile, while the eyes remain *en face*; the drapery is undeveloped or hangs in stiff folds, and the body does not exhibit the same approach to nature as does the sculpture of this period. So deep, however, was the impression made by the direct simplicity of these designs that they were frequently copied two centuries later, when the art of painting had reached a higher level.

*Red-figured Vases.*—After the Peloponnesian war the character of Greek vase-painting undergoes a change. The figures now appear in the natural red color of the clay, while the entire ground is painted black. This change gave the artist greater freedom with the brush, as the small lines which in the preceding class were incised with the dry point were now laid in with a line brush or pen. After the artist had drawn his figures a common workman could blacken the spaces between them.

The subjects of this class of vases exhibit no essential variation from those of the preceding, though they are treated with more elaboration. In style the stiff archaic drawing appears at first, and black figures sometimes occur upon the same vase with the red. But soon greater freedom is reached. The figures assume more natural proportions, the drapery falls in easier folds, and the inscribed names disappear as the beauty and elegance of the art of the fourth century make themselves felt. Having gained confidence and ease in the delineation of single figures, the artist becomes more and more skilful in the composition of groups. This is evident in the scene from the *Destruction of Troy*, from a vase in the Naples Museum (*pl. 13, fig. 3*). Here, on the left, we see Æneas leading away his aged father; next to him is Ajax seizing Cassandra as she seeks protection at the Palladium, and in the background a slain youth and wailing maidens; in the centre, Neoptolemos, who has slain Astyages, is dragging away the distracted Andromache; to the right are Trojan women, one defending herself, another an easy prisoner. While there is a unity of subject in the composition as a whole, the figures are conveniently divided into groups; so that from whatever point of view the vase is seen some complete portion of the subject is exhibited.

The red-figured are by far the most numerous class of Greek vases, and exhibit a considerable range of merit. They include the vases of the best period, and continue on through the decline of the art. The farther we advance into the fourth century, the more frequent become the instances of light and graceful subjects suggested by daily life. Historical scenes are sometimes represented, as in a red-figured vase in Paris depicting *Cræsus on the Funeral-pile* (*pl. 14, fig. 3*). Athens, as we might expect, has furnished vases of the finest quality, usually of small size; they are characterized by the extreme delicacy of their painting and the beautiful black of their coating. Peculiar to Attica are the white *lekythoi* made for the service of the dead. The paintings are of various colors upon a white ground, and represent such subjects as offerings at the stele of the dead, the laying out of the dead, the burial in the tomb, Charon and his bark. The style of design is more pictorial than is common in other classes of vases.

During the period in which the red-figured style prevailed we find the greatest variety in the shapes of vases. Figure 4 (*pl. 13*) is a large *krater*, or punch-bowl used for mixing wine and water; Figure 5 is a vase of similar character, known as the *oxybaphon*, the shape of which appears to have been an elongated form of the more ancient *kelebe*. A still further

modification of this shape appears in the Apulian *vasi a campana*, of which an example is given on Plate 14 (*fig. 2*). Vases of this character are known as the "rich style," and were made in Southern Italy during the Hellenistic period. An architectural structure frequently forms the centre of the design, and about it appear complicated groups of figures. In coloring as well as in the composition there is an evident striving after effect. A much freer use of white lends brilliancy to the decoration, which now loses the chaste simplicity and graceful beauty of the vase-painting of the best period, and an accomplished draughtsmanship shows a decided advance in the knowledge of perspective. There are, however, a lack of taste and a carelessness which were soon to bring vase-painting into a rapid decline.

*Engraved Bronzes.*—From very early times the Greeks were skilled workmen in bronze, and through the best period the greatest sculptors in marble were equally famous for their work in metal. Could these works have been preserved to us, they would have told us even more clearly than the works in marble of the plastic energy of the Greek artist. Some reflection of it may be seen in the bronze statuettes which still remain to us. But the historian of Greek painting is more interested in the engraved bronzes, especially in the toilet-cases and the mirrors which furnish us with most valuable illustrations of Greek design.

The toilet-cases belong in general to the third century B. C., while the mirrors range from early Etruscan down to the last days of the Roman Republic. The most beautiful of the toilet-cases is known as the *Ficeroni cista*, in the Museum Kircherianum, at Rome. On it is represented the arrival of the Argonauts in the country of the Bebrykians in Bithynia (*pl. 13, fig. 9*). To the left, Polydeukes is seen binding the savage king Amykos to a tree, while from the ship the Argonauts land freely to obtain fresh water from the spring or gaze with satisfaction on their comrade's success. It is inscribed *Novios Plautos med Romai fecid—Dindia Macolnia filea dedit*, and may be assigned to the early part of the third century.

The mirrors, chiefly of Etruscan origin, are disks of bronze provided with a handle. One side is highly polished, to reflect the image; the other is ornamented with incised designs. These have usually little artistic merit, but in a few instances they exhibit a skilled Greek hand. The subjects are drawn mainly from Greek mythology, often ill understood or infused with Etruscan elements. One of the best of these mirrors is given in Figure 8, and represents the *Reunion of Dionysos and Semele*.

*Mosaics.*—Another source of our knowledge of classic painting is found in the mosaic pavements and wall-decorations from Rome, Pompeii, and various countries under Roman dominion. Although geometric and conventional ornament would appear to be most appropriate in this department of art, the Romans preferred picturesque effects, and utilized all the resources of perspective, light and shade, and brilliant coloring. In one instance, at least, we seem to have an actual copy of an ancient painting. This is the famous *Battle of Issos* from the Casa del

Fauno, in Pompeii (*pl.* 16, *fig.* 8). On the left are the Macedonians, with Alexander at their head; on the right are the Persians, with Darius standing in his chariot, and in the foreground the horse upon which he is about to make his escape. The tumult of battle and the emotion of the participants are most skilfully expressed. A border of Egyptian style (not given in the illustration) adds weight to the supposition that we have here a copy of the picture of the battle of Issos by Helena, daughter of the Egyptian (Alexandrian-Greek) Timon—a painting which was removed by the emperor Vespasian to Rome and placed in the Temple of Peace.

*Mural Paintings.*—The paintings with which the Etruscans and Romans adorned their houses and tombs tell us more clearly than the vases of the advance which the Greek painters had made beyond the art of their predecessors. Let us examine the earliest of such wall-paintings—those found in the so-called Grotta Campana at Veii (*pl.* 15, *fig.* 1). How strongly we are reminded of the vases of the Oriental type! The ornamentation is arranged in parallel bands, and includes the conventional animals and flowers with which we are already familiar. The animals are painted in several colors and covered with spots, the men red, and meaningless ornament fills up the vacant spaces. It is difficult to discern in these early paintings the promise of what was soon to follow. An approach toward correct representation of nature is to be found on the painted terracotta plaques discovered at Cære, the style of which is not far removed from that of the sixth-century Ionic sculptures of the Harpy Tomb at Xanthos. A finer sense of form and composition is evident in Figure 3. The painting here represented is from an Etruscan tomb at Corneto called the Grotta della Querciola. The banquet-scene on the upper tier retains a trace of Etruscan influence, while the boar-hunt below shows a strange resemblance to Attic bas-reliefs of the fifth century.

A still further advance in Etruscan painting is seen in Figure 2, from the famous François tomb at Vulci. The central scene represents *Achilles slaying Trojan Prisoners* in honor of his friend Patroklos. On the extreme left stands Agamemnon; next to him, and gazing upon the scene with melancholy satisfaction, is the shade of Patroklos; just beyond is the White Spirit, or Angel of Life. On the right stand Charon, ready to escort his victim to the nether world, and a Greek soldier with another Trojan prisoner. A painting of this character exhibiting a knowledge of foreshortening and of light and shade, and manifesting the power of expressing various emotions in the countenance, can hardly be earlier than the third century B. C. In Etruscan painting we may trace the increasing influence of Greek art in its various stages of progress. This is particularly the case in respect to technique and style. In spirit, however, Etruscan painting reflects a sombre, individualistic realism far behind the humane idealism of Greece.

*Literature.*—WOLTMANN AND WOERMANN, *History of Painting* (2 vols. 8vo, 1880); LAU, *Griechische Vasen* (1 vol. 4to, 1877).

## IV. ROMAN AND POMPEIAN PAINTING.

The wall-paintings which have been discovered in Rome and Pompeii furnish us the best examples of Greek and Roman achievement with the brush. The advance which had been made in Roman painting during the Hellenistic period may be clearly seen in the painting from the Palatine representing *Io rescued by Hermes* from the custody of Argos (*pl.* 14, *fig.* 4). In this picture it is possible that we have a replica of the *Io* painted by Nikias, an artist of the Theban-Attic school famed for his figures of women and for his skill in the use of light and shade. He took special care, says Pliny, that his figures should stand out from the background. Here we begin to feel the power of the art of painting to give us true pictures of nature, and we recognize in the diminution of distant figures and in the high lights and deep shadows an instinctive knowledge of perspective and some attempt even to suggest atmospheric effect.

These qualities are found in a marked degree in the famous *Odyssey* landscapes excavated on the Esquiline and now in the Library of the Vatican. One of the six complete pictures is illustrated on Plate 15 (*fig.* 4). The whole series represents the adventure of Odysseus in the land of the Læstrygones, his reception at the palace of Kirke, and his visit to the under-world as described by Homer (*Od.* X. 80 to XI. 600). In the picture before us we witness the descent of Odysseus into "the dank house of Hades, where into Acheron flow Pyriphlegethon and Kokytos, a branch of the water of the Styx, and where is a rock and the meeting of the two roaring waters." Here Odysseus meets the spirits of the departed—"brides and youths unwed, and old men of many and evil days, and tender maidens with grief yet fresh at heart; and many there were wounded with bronze-shod spears, men slain in fight, with their bloody mail about them. And there many ghosts flocked from every side." As examples of landscape-painting these pictures stand almost alone in this history of ancient art to tell us of the high degree of skill which lingered in the last days of the Republic.

Less pictorial in character, but not devoid of charm, is a Roman painting in the Vatican entitled *The Aldobrandini Marriage* (*pl.* 16, *fig.* 9). In the central group we see the veiled bride upon the nuptial couch, and seated on the threshold the waiting bridegroom. To the left are women preparing the bath; to the right, a group of maidens arranging a sacrifice, with music and song. The picture tells its story with simplicity and quiet dignity, which are its chief merits.

*Pompeian Wall-paintings.*—The Campanian cities, Stabiæ, Herculaneum, and especially Pompeii, have furnished considerable material to the history of ancient painting. We find here no little variation in style, although the earliest wall-decorations do not antedate the year 78 B. C., and the great majority must be assigned to the period between the earthquake in 63 A. D. and the fatal eruption of Vesuvius in 79 A. D.

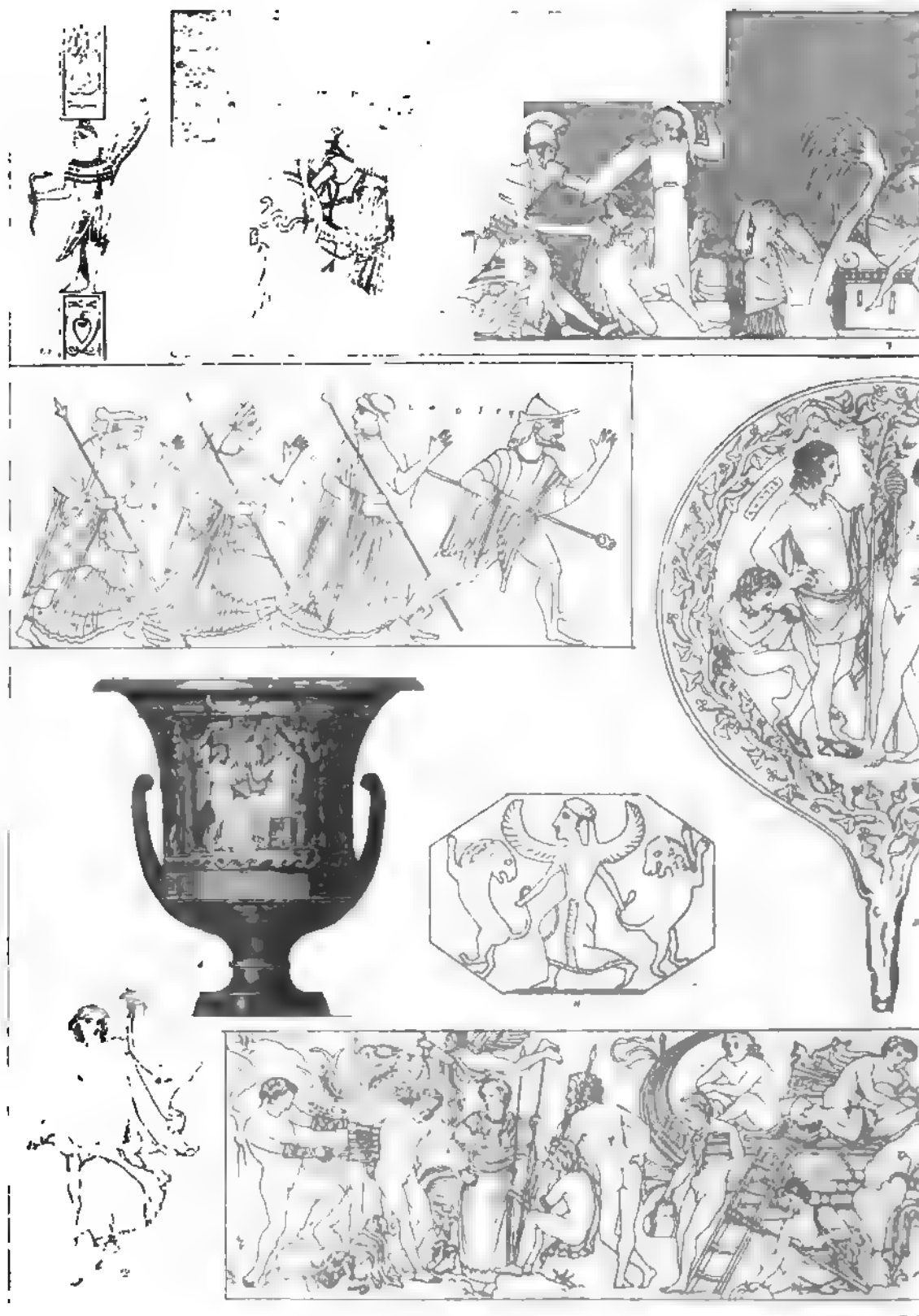
At first a sober style prevailed, the painter imitating in the stuccoed walls the work of the mason, the mosaicist, and the architect. Mythological subjects and landscapes, when attempted, were treated with some regard to the really-existing state of things in nature. But even in the time of Vitruvius, who lived during the reign of Augustus, a fanciful rococo style was becoming prevalent. "The objects which the ancients took for their models from reality," he says, "are despised by the corrupted fashion of the present day. We nowadays see upon our walls not so much copies of actual things as fantastic monstrosities. Thus, reeds take the place of columns in a design; ribboned and streamered ornaments with curling leaves and spiral tendrils take the place of pediments; diminutive temples are supported upon candelabra; vegetable shapes spring from the tops of pediments and send forth multitudes of delicate stems with twining tendrils and figures seated meaninglessly among them; nay, from the very flowers which the stalks sustain are made to issue demi-figures having the heads sometimes of human beings and sometimes of brutes." Thus, on Plate 13 (*fig.* 10) we see a winged Egyptian figure with meaningless cartouches above and below, while Figure 11 (*pl.* 13) and Figures 1 and 2 (*pl.* 16) show us the reedlike columns with streamered and fantastic ornamentation.

Very frequent are the light and graceful subjects, such as *Dancing-Girls* (*pl.* 13, *figs.* 12, 13; *pl.* 16, *fig.* 6), or *Maidens Sporting with Sea-monsters* (*pl.* 16, *figs.* 3, 5), or the spirited *Bacchante driving the Captured Centaur* (*fig.* 7). Such figures as these appear among the subsidiary forms of decoration. Of greater importance are the wall-paintings which imitate panel-pictures, such as the *Leda and the Swan* (*fig.* 4). These are treated in separate compartments, are usually mythological in subject, and occasionally, we may suppose, preserve some reminiscence of a masterpiece. Among the larger wall-paintings are also to be found interesting landscapes reflecting the scenery and architecture of lower Italy, pictures of still-life preserving the forms of many objects of interest to the antiquarian, and occasionally a caricature.

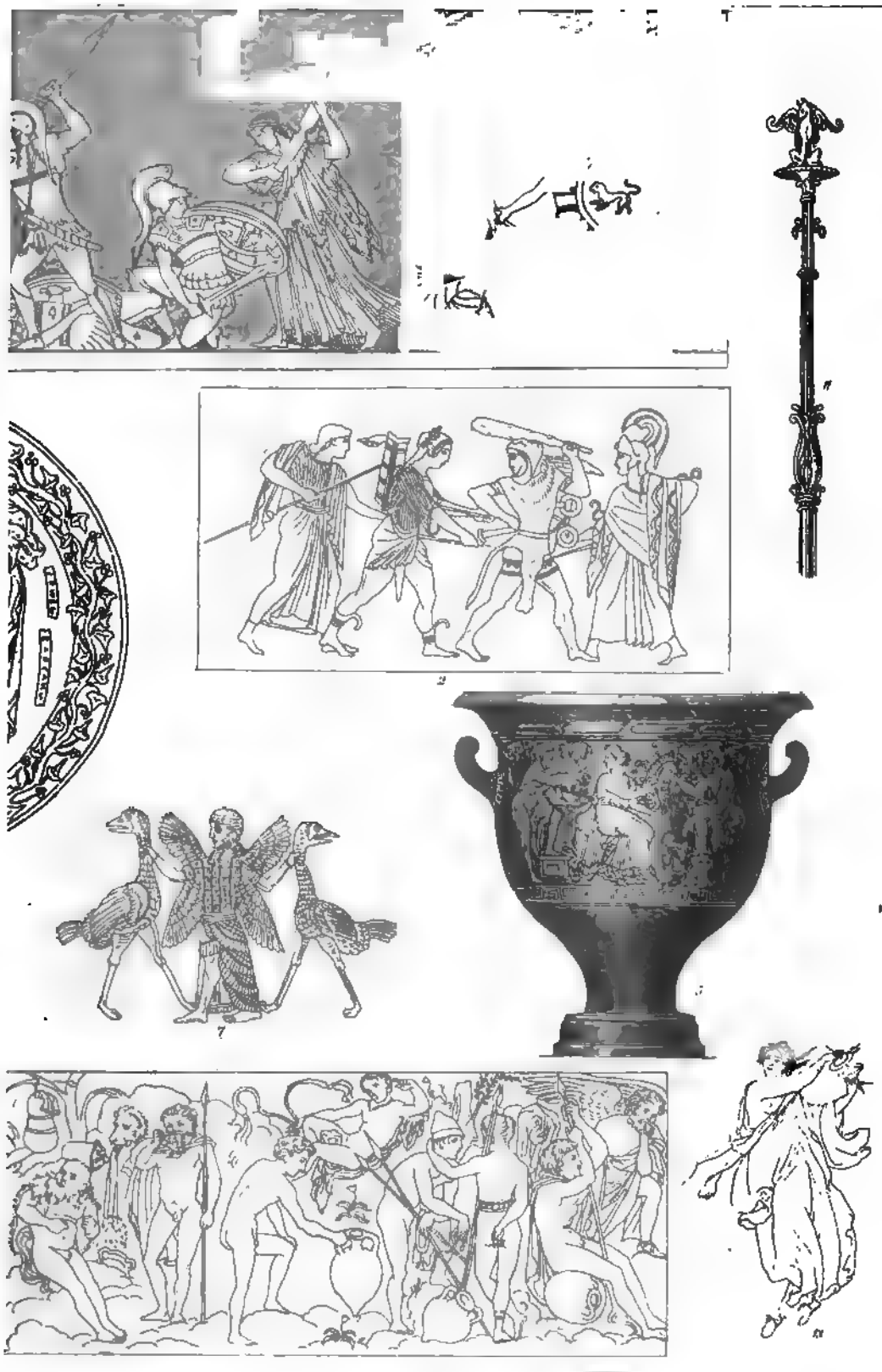
Thus, painting among the Greeks and Romans had all but freed itself from a dependence upon architecture, and had succeeded in establishing new modes of expression not used by the sculptor; but its complete freedom and highest development had not yet been reached. It was destined to slumber on for centuries, until a new purpose and a new life were given it in the Italian Renaissance.

*Literature.*—WOLTMANN AND WOERMANN, *History of Painting* (2 vols. 8vo, 1880); JULES MARTHA, *Archéologie étrusque et romaine* (1 vol. 8vo, 1886).





1-5. Greek vase-paintings: 1. Procession of Hermes, from a black-figured vase; 2. Herakles carrying off the Delphi Krater; 3. Red-figured Oxybaphon. 6, 7. Persian engraved stones. 8. Reunion of Dionysos and Semele, Gerhard mur 10-13. Wall-paintings from Pompeii: 10, 11. Arabesques; 12, 13. Dancing-girls.

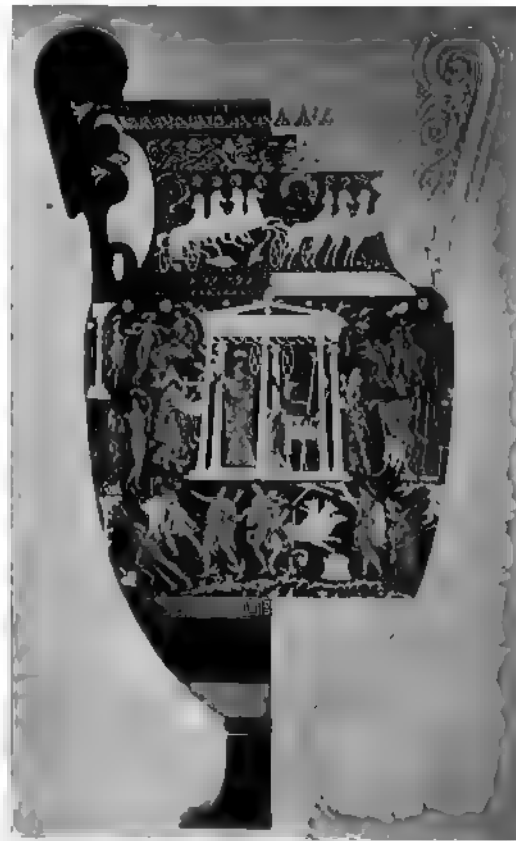


, from a red-figured vase; 3. Last night of Troy, from a red-figured vase in the Naples Museum; 4. Red-figured Voyage of the Argonauts (Novios Plautos), from the Ficaroni toilet-case in the Museum Kircherianum (Rome).





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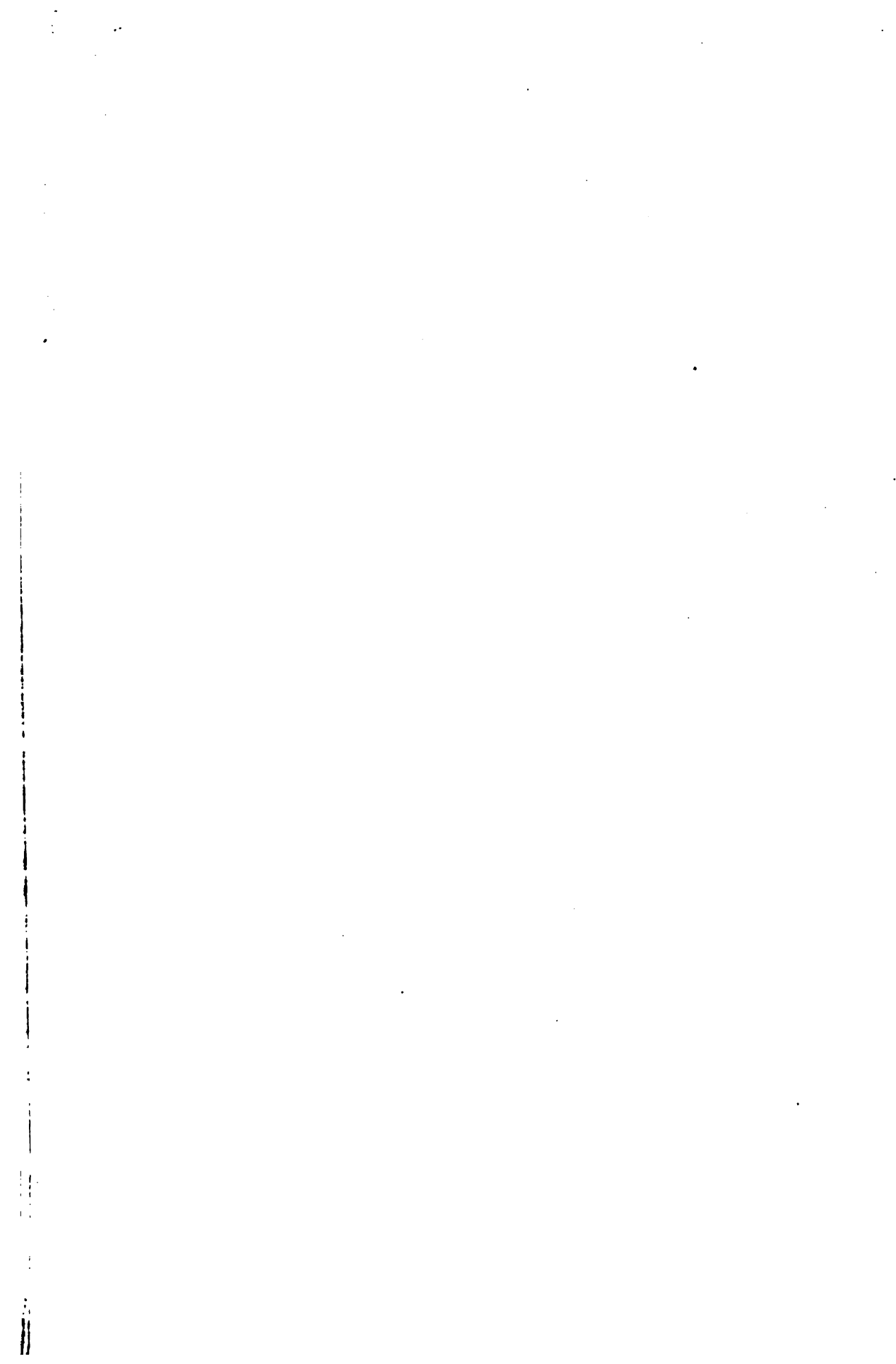
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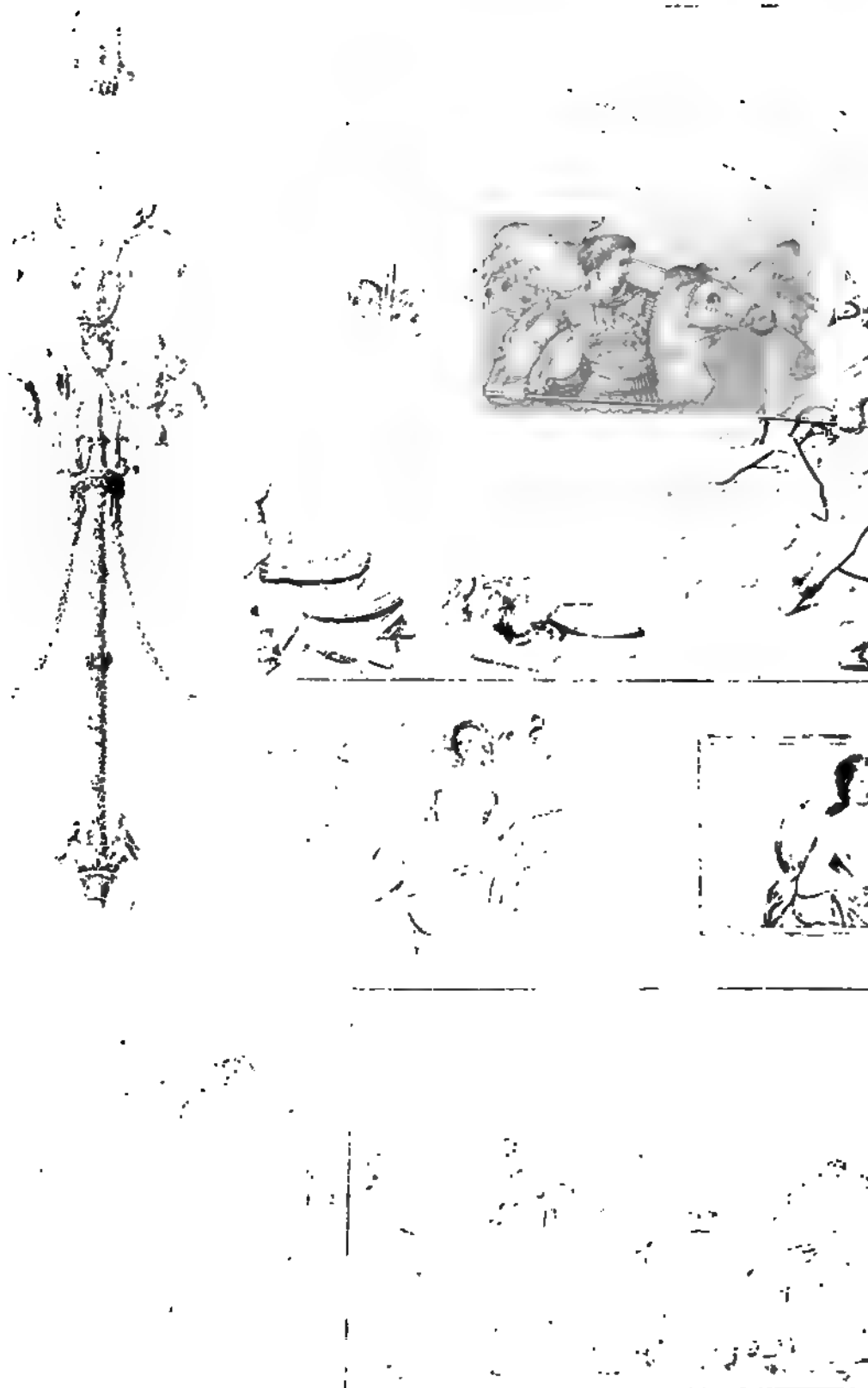
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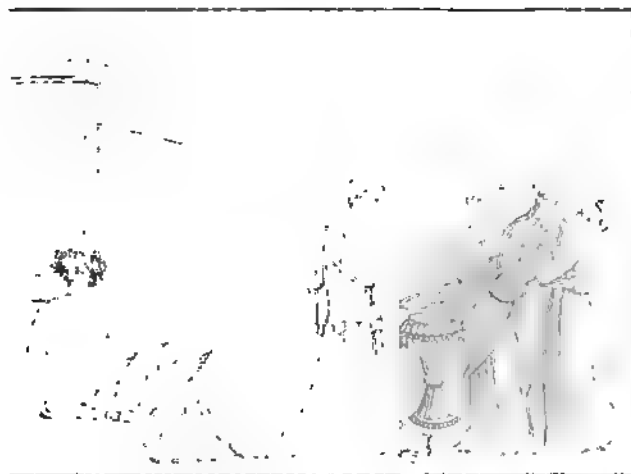
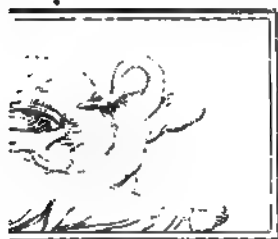




# ROMA



1-7. Pompeian wall-paintings: 1, 2. Arabesques; 3, 5. Nereids sporting with sea-monsters; 4. Leda and the Swan; 6, 7. Aldobrandini marriage, from a wall-painting in the Vatican (Rome).



ing-girls; 7. Bacchante driving a captured centaur. 8. Battle of Issus, between Alexander and Darius, mosaic from

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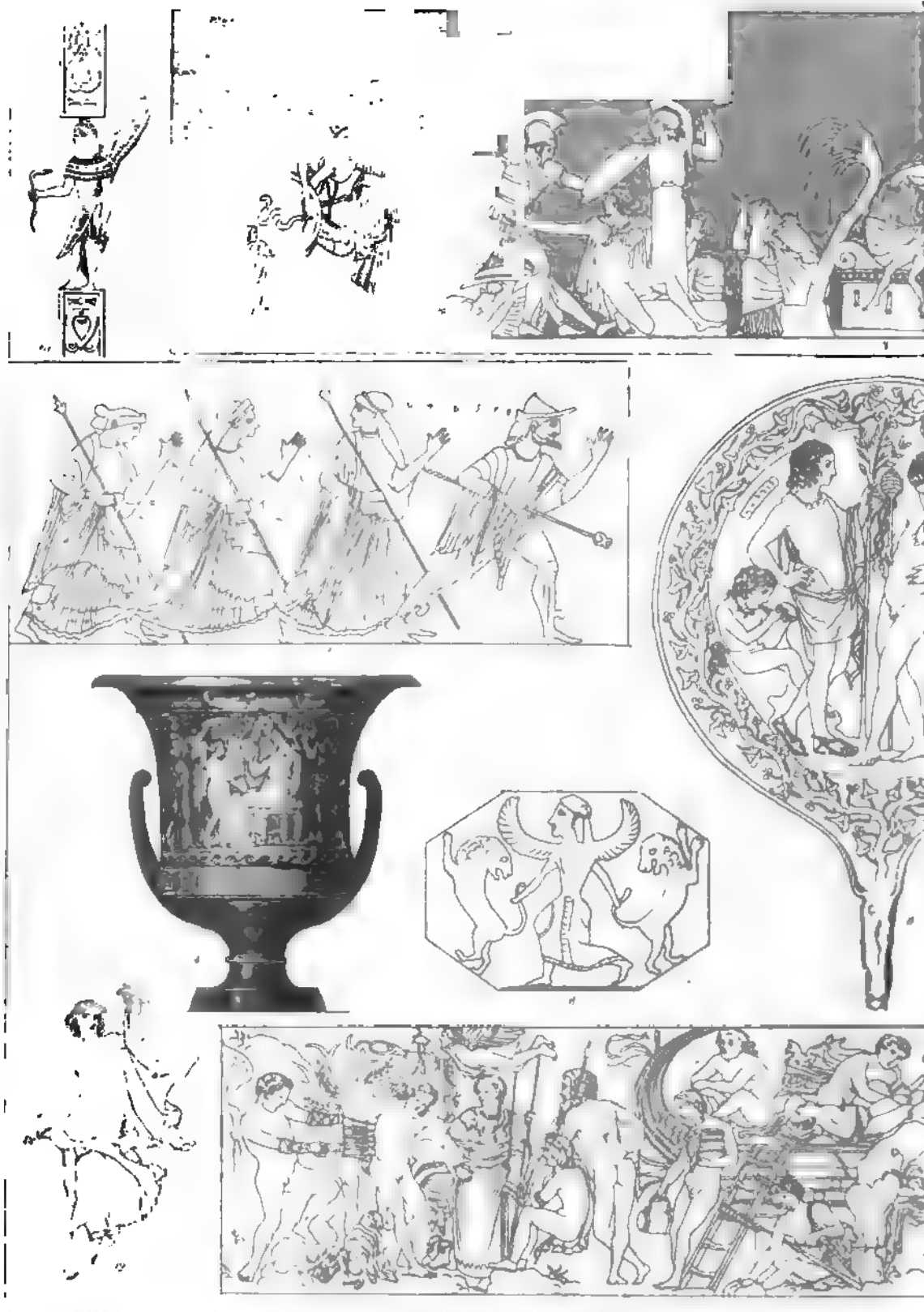
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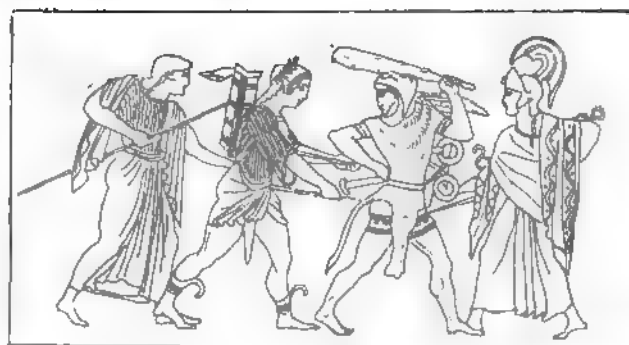
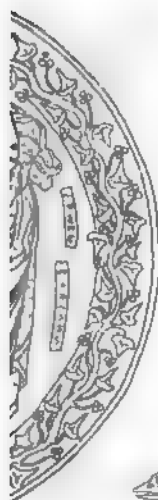
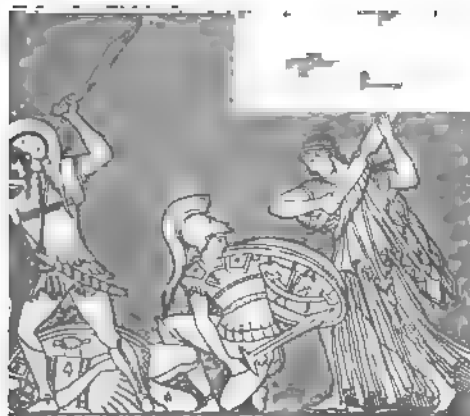
*Literature.*—WOLTMANN AND WOERMANN, *History of Painting* (2 vols. 8vo, 1880); JULES MARTHA, *Archéologie étrusque et romaine* (1 vol. 8vo, 1886).



## GREEK AND ROMA



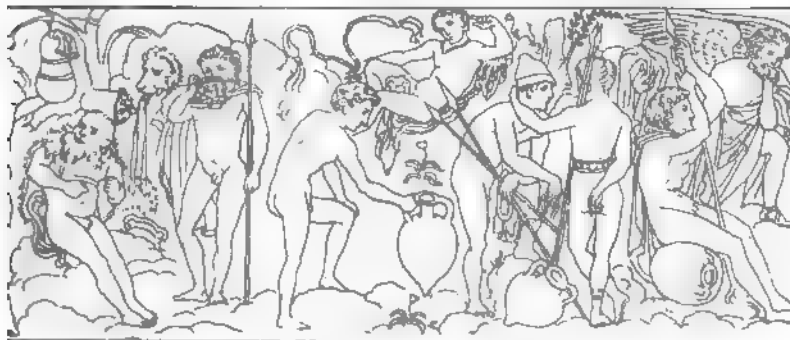
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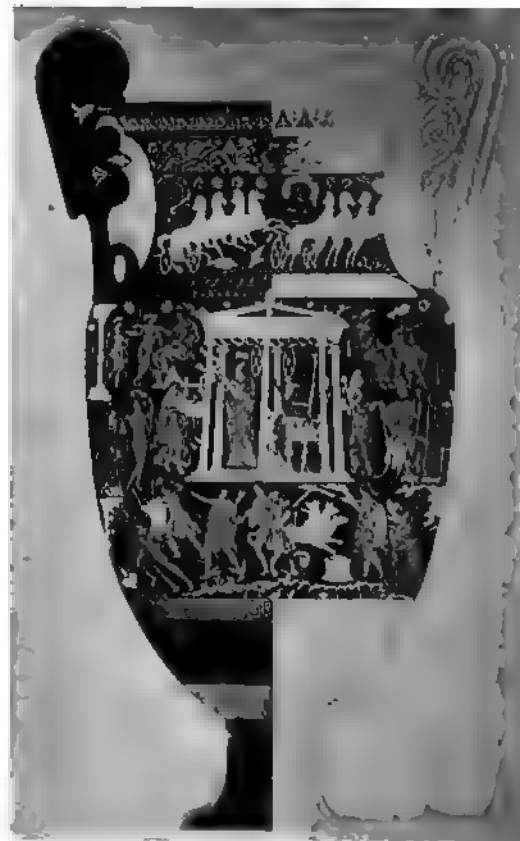


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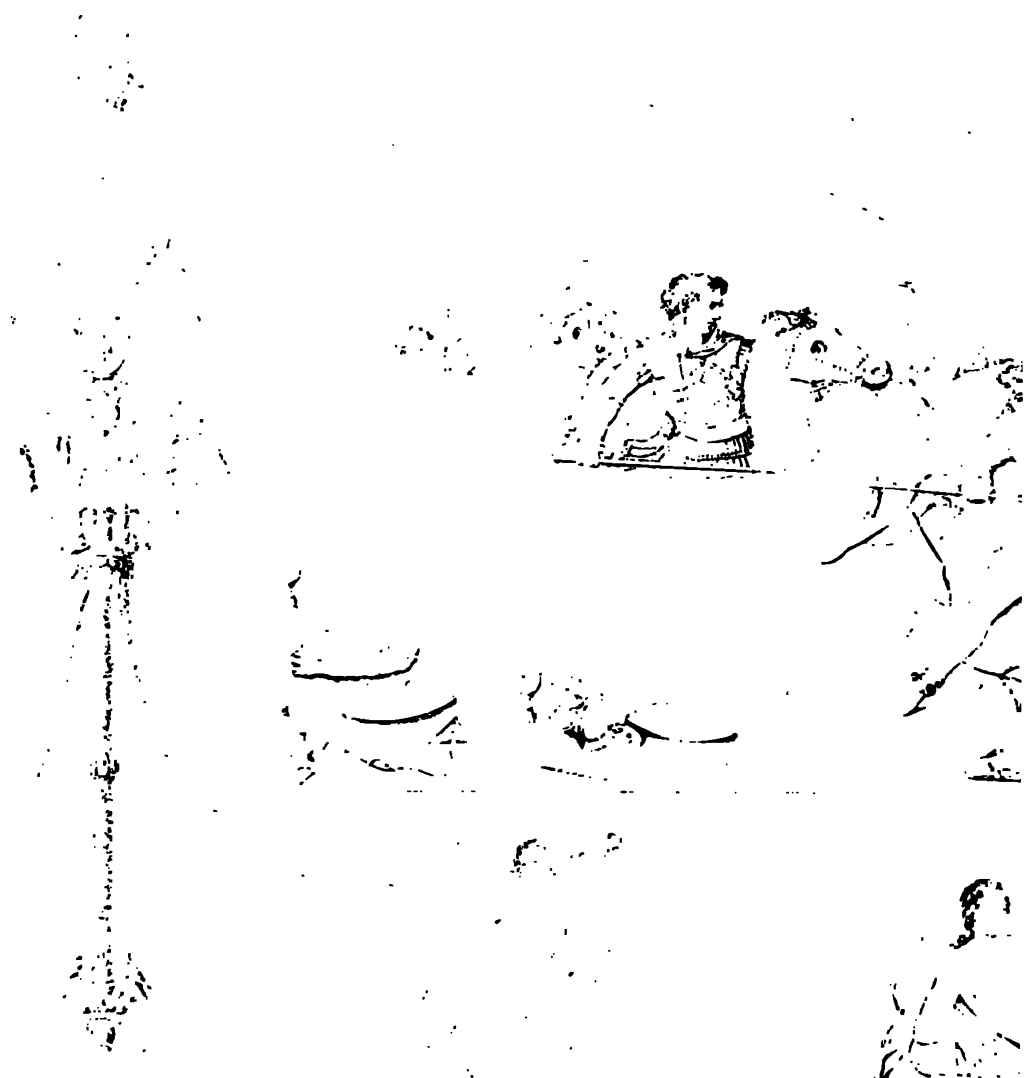


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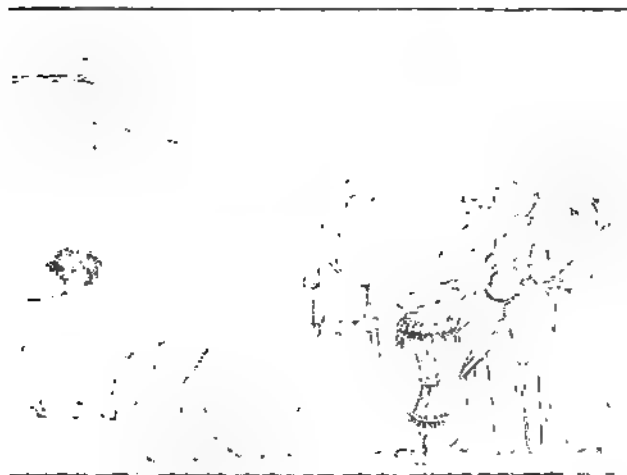
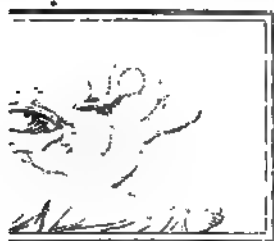
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PART II.

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EARLY CHRISTIAN AND MEDIÆVAL ART.

BY A. L. FROTHINGHAM, JR., PH. D.



## PART II.

# EARLY CHRISTIAN AND MEDIÆVAL ART.

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### I. SCULPTURE.

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#### I. EARLY CHRISTIAN AND BYZANTINE SCULPTURE.

THE beginnings of Christian Sculpture are so interwoven with the art of the Roman empire that from an artistic standpoint it is difficult to mark the dividing-line. In the colossal equestrian statues of marble or of bronze which each emperor erected for his glorification there is little to choose between the pagan Claudius or Julian and the Christian Theodosius: where the subject was the same we can discover no difference in the artistic treatment of contemporary works. Where the contrast appears most striking is between the mythological subjects on the one hand and the religious themes of Christian art on the other. A total change of spirit shines forth in the representations of the new faith—a spirit which so transforms the art as to lead it gradually into higher regions until it becomes a worthy representative of regenerated humanity. But sculpture was not the chosen vehicle of early Christian art, which gravitated more and more to the sister-art of painting. In classic times sculpture was the favorite art, and was thus most intimately connected with the idolatrous worship of false divinities. From the beginning this must have created among those early Christians who were battling for their faith an aversion to an art which was devoted to the service of the enemy. Although this led to the more extensive use of painting, yet sculpture was not quite neglected, especially when, under Constantine and his successors, the whole empire was covered with magnificent churches.

*Statues of SS. Peter and Hippolytus.*—Statues of metal were most employed, and the basilicas of the fourth and fifth centuries were filled with silver and bronze figures of Christ and the apostles, of John the Baptist and the Virgin. These works were probably executed by artists who still preserved the traditions of classic art, with its beauty and perfection of form. How unfortunate it is that, with a single exception, none of these works have been preserved! But this exception is sufficient to prove the general excellence. It is a colossal bronze statue of St. Peter (*pl. 17, fig. 1*), which remains to the present day at Rome in the great basilica dedicated to this apostle. Its style is so classic that it

has been conjectured to be a statue of Jupiter changed into one of the apostle by the addition, in his left hand, of the keys of heaven and hell—a well-known attribute of St. Peter—and by the change of position of the right arm into the attitude of benediction. There cannot, however, be any doubt that it is a work of Christian sculpture, probably of the fifth century. It is evidently a portrait-statue as far as the artist could make it one by adhering to the traditional type of the apostle, which had been perpetuated already for nearly three centuries in small bronzes and paintings on glass. The head, with its heavy but regular features and curly hair, is well poised on the thick-set and muscular body. This statue of St. Peter and the beautiful, and even earlier, marble statue of St. Hippolytus of Porto are the most remarkable examples remaining of this period. (*pl.* 18, *fig.* 1).

*Statuette of the Good Shepherd.*—A charming specimen of earlier Christian statuary dating from the second or third century, when the faithful were still confined to the catacombs, is the marble statuette of Christ as the Good Shepherd, tenderly bearing across his shoulders the lost lamb; this statuette is now in the Lateran Museum, in Rome; the outline in Figure 3 (*pl.* 17) gives but an inadequate idea of the slender, light, and graceful figure, whose youthful face is full of tenderness. It is but one way in which Christ was represented in this early art; it was always in an impersonal manner, for a conventional type of Christ was created only several centuries later. During these early centuries (second to sixth) Christ was symbolized either by inanimate objects like the anchor, the alpha and omega, the pax, or by types taken either from classic legends, like Orpheus charming the animal creation with his lyre, or from the New Testament, like the Good Shepherd.

*Bas-reliefs on Sarcophagi.*—The disfavor in which statuary was held did not extend in early times to the bas-relief, and by far the greater proportion of early Christian sculpture is to be found in the reliefs carved on the front and the ends of the marble sarcophagi executed by artists of the third, fourth, and fifth centuries. These interesting works were found in great numbers in the catacombs and in the above-ground cemeteries, and are of every degree of artistic excellence, according to the period, and also whether they were to be the resting-place of a noble Roman like Junius Bassus or of a citizen of low degree. At first Christians were often obliged to use sarcophagi made in pagan workshops, as they had none of their own; but soon their intense aversion to making use for so solemn a purpose of objects which were sometimes carved with mythological subjects led them to free themselves from this dependence, and then there arose, in the fourth century, a regular school of Christian sculptors whose works may be found scattered throughout Italy, France, Spain, and Germany, but whose great centre was Rome.

*Sarcophagus of Junius Bassus.*—A fine example is given in Figure 2, which reproduces the front of the white marble sarcophagus of Junius Bassus, prefect of Rome, who died in 359 A. D.; this, now in the crypt

of St. Peter's, is one of the richest, and at the same time most artistic, of the sarcophagi. We are at once struck by the symmetry of the whole, by the beauty of the architectural decoration, and by the artistic grouping of the figures. In the upper row a rich cornice is supported by colonnettes of the Corinthian order; below, similar colonnettes support alternate shell-like semicircles and pointed gables. The subjects of the compositions enclosed in these architectural frames are taken from both the Old and the New Testament, but all either typify Christ or are incidents of his life on earth. Christ is the central figure in each row, but the arrangement of the scenes is not successive, though for convenience we shall name them in order, beginning at the left. *Upper row*: (1) Sacrifice of Isaac; (2) Arrest of Peter; (3) Christ enthroned between Peter and Paul, to whom he is giving the book of life; (4) The arrest of Christ; (5) Pilate washing his hands. *Lower row*: (1) Job and his wife; (2) Adam and Eve, the tree and the serpent; (3) Christ entering Jerusalem; (4) Daniel in the lions' den; (5) Paul led to execution.

One of the peculiarities of many Christian as distinguished from pagan sarcophagi is this division into small separate compartments; whereas in the classic relief a single uninterrupted composition is made to cover the entire front. The figures of Christ on this sarcophagus are youthful and beardless—similar, in fact, to those seen on most of the sarcophagi of this period, when as yet no personal type of the Saviour had been created. In the middle scene above, Christ is represented enthroned in heaven with the earth as his footstool, which is typified by the half-figure of a man holding over his head a garment of semicircular shape. The love of symmetry is shown, for example, in the group below, in which Daniel stands with outspread arms in the attitude of prayer. Of the two figures placed on each side of him, one may represent the prophet who visited him, but the other was evidently added for artistic reasons. The scene where Pilate is about to wash his hands is perhaps the most remarkable of the series, both for the beauty of the figures and for the good rendering in Pilate's expression and attitude of the doubts that tortured him. Over the lower arcades are some charming scenes of which the drawing gives but the faintest outline; their especial interest lies in the fact that the figures are all lambs and show the symbolic character of these early sculptures. A lamb stands in the fiery furnace in the place of the three youths; a lamb (Moses) strikes water from the rock, receives the tables of the law; a lamb (Christ) multiplies the loaves and the fishes, performs baptism, raises Lazarus. Another fine example is given in Figure 1 (*pl.* 19).

*Character of Early Sculpture.*—The subjects above enumerated give a general idea of those represented in early Christian art; it is unnecessary to present here a more complete list, especially as this will be done to some extent in the chapter on the paintings of the catacombs. It may be interesting to add that a careful study shows the subjects carved on the sarcophagi not to have been chosen at random from the sphere of Christian art, but to have had an intrinsic relation to their use, being

generally expressive of personal Christian faith, of submission to the divine will, and of confidence in a future life. Throughout, this art was strictly symbolical and suggestive to the Christian of thoughts and aspirations transcending the subject itself.

*Byzantine Art.*—Toward the close of the fourth century the decadence in artistic excellence becomes apparent, and increases in the fifth century. Of the latter period, some sarcophagi at Ravenna are good examples. The art of these sarcophagi is strictly Roman, but were there not in the East during this period artists whose works we should know? Most certainly. But at first there was no difference in style, and throughout the whole extent of the Roman empire—in Asia Minor, Syria, Egypt, and Greece—there flourished an art characterized by more or less uniformity. Very soon, however, as the political breach between the Eastern and Western empires increased, the artistic difference became more apparent, and already in the fifth century we can trace the germs of what is termed Byzantine art. But the aversion among Christians to the use of sculpture was far more intense in the East than in the West, and consequently there are but few examples of Eastern sculptures of any size; they can be found only in the smaller branches of carving—namely, in the industrial arts, and especially in

*Ivory Reliefs.*—Although carving in ivory did not at any time call forth the efforts of the best artists, it is still the most interesting branch of sculpture during the early and mediæval periods, because it furnishes the historian and the critic with numerous works in every century during this entire lapse of fourteen hundred years, and from it a most valuable comparative study can be made for epochs like that between 500 and 1000 A. D., for which few other specimens of the sculptor's skill remain. During those dark centuries we still find the carvers in ivory incessantly plying their trade, making consular and ecclesiastical diptychs, book-covers, pyxes, and reliquaries.

*Diptychs.*—For the early period of which we are treating, the diptychs are of most importance. They were double writing-tablets ornamented on the outer side with bas-reliefs, while the inside surfaces were waxed and served for notes or memoranda of various kinds. In civil life these diptychs were restricted to the consuls; hence a very large class of consular diptychs from the fourth to the sixth century, which, being dated, are important for the history of sculpture. There were also ecclesiastical diptychs, belonging to the bishop, on which were inscribed the names of the full members of his congregation. Circular ivory boxes for use in church ceremonies were also carved with elaborate scenes. But soon, from the sixth century onward, the main work of the artist was to carve covers of the sacred volume, of missals, or of other ecclesiastical books. One of the most beautiful of Eastern diptychs is given on Plate 18 (*fig. 3*) to show the style of early Byzantine art, probably at the close of the fifth century, shortly after the Roman artist had cast the bronze statue of St. Peter. In this grand figure of an archangel we see an art quite differ-

ent from that of the sarcophagi. It is more thoroughly Christian, and is as noble in conception as it is beautiful in execution. It may be called classic, but this classicism is Greek, not Roman. The figure, with broad wings, stands on the steps of the heavenly Jerusalem, under an arcade of rich architecture. In his left hand he holds a long staff, on which he leans like an antique athlete. His right hand holds the globe of the world, surmounted by a cross. His feet are clad in sandals, and he wears the ancient Greek costume.

*Ivory Throne.*—To what degree of magnificence this carving in ivory could be carried is shown by the great throne of Maximianus, bishop of Ravenna, who lived in the sixth century. It was composed of a framework into which were set innumerable tablets of carved ivory; so that every inch of it—front, sides, and back—was covered with sculpture. The majority of the scenes were from the Old Testament, and the most artistic portion was the lower part of the front, which is given on Plate 18 (*fig. 2*). The central figure is considered by some to be Christ, but most authorities call it John the Baptist, on account of the lamb and the goatskin. The figures at the sides are those of the four Evangelists. When compared with the archangel in Figure 1, these figures, though still fine, have lost symmetry and dignity, and we see that they were carved many years after. Turning to the frieze of ornamentation above and below the figures, we are struck with admiration by its combined delicacy and richness, by the freedom of touch, and by the perfection of every detail, from the lion to the smallest leaf. This throne of Maximianus is also the work of Byzantine artists and was executed (546–52 A.D.) during the reign of Justinian, under whom the first development of Byzantine art reached its highest point of perfection and is immortalized by its *chef-d'œuvre*, the Church of Santa Sophia, at Constantinople.

Byzantine sculpture after Justinian soon ceased to create bronze statues or monumental reliefs, and continued its development through five or six hundred years without ever attempting to go beyond the limits of the small industrial arts. It gradually lost more and more of the classic feeling that we find in the two ivories here illustrated, though there was a classic revival in the ninth century, under Basil the Macedonian. The figures became slenderer and more ascetic, and there was less action and skill in composition. Still, during all this period Byzantium remained the instructress of the West in sculpture, and at least continued free from barbarism. The subjects, and even their composition, were closely copied by Western artists; and this was the case in Italy even as late as the fourteenth century. To the Byzantines we owe, then, a great debt of gratitude for keeping alive the artistic flame until its custody should fall into worthy hands.

*Literature.*—GARRUCCI (RAFFAELE), *Storia dell'arte cristiana* (vols. i., v., and vi., Prato, 1873).

## II. LOMBARD AND CARLOVINGIAN SCULPTURE.

For Europe the period between the sixth and the eleventh century is often termed the "Dark Ages," and this was truly the case for sculpture, however incorrect the term may be in some other respects. The lamp of culture became very dim; literature was kept alive only in a few monasteries, and the process of civilizing the barbarous tribes of the North was but slow. Little did the noble attempt of Charlemagne avail; even that made a century and a half later by the Othos of Germany was limited in extent. During all these four hundred years the art of sculpture was almost dead; the iconoclastic mania not only put an end to monumental sculpture throughout the East, but strongly influenced the West, and Charlemagne himself could hardly be persuaded by Pope Hadrian to allow the carving of images, for fear that the absurd accusation of worshipping idols should be made against the Franks.

*Church Sculptures.*—In Italy the Lombards built churches in a style somewhat different from that of either the Latin basilicas or the Byzantine churches, and the sculptures with which they adorned their façades and interiors were without any trace of classic or of Eastern influence. They were rude and barbarous in style and weird in conception; it was Northern fancy running riot in stone and creating extraordinary animals and fantastic monsters which the eye of man had never seen (for example, the façade of S. Michele, Pavia). There were exceptions to this, and the most extraordinary of all these is the silver canopy supported on four columns which overshadows the high altar of S. Ambrogio, at Milan—a work by the sculptor Wolvinus. The figures in high relief are of good proportion, and in an excellent taste that seems quite foreign to the usual Lombard work.

*Small Carvings.*—Outside of Italy, however, carving still flourished to a limited extent, but only in the lesser arts, which were continually revived by taking as models works imported from the East executed by Byzantine artists, who still kept unbroken the traditions handed down from the Roman period. These small objects, being easily transportable, were procured by the less skilled artists of the West. But this imitation did not exclude at times a considerable amount of originality, which is especially shown in the ivory book-covers of the Carolingian period. The style of these carvings is very striking. The figures are so high in relief that often they are almost detached from their background; they are slender and usually full of action and vivacity, differing in the latter particular from contemporary Byzantine work. A late but rather good example of this style is given in Figure 5 (*pl.* 17). This is an ivory book-cover carved by the monk Tutilo, who died in 915. Tutilo belonged to the monastery of St. Gall, in Switzerland, which was for several centuries a centre of art in all its forms, as well as of learning. From it artist-monks went forth to spread the fine arts far and wide over Germany and France.

*Diptych of Tutilo.*—The versatile Tutilo was one of the monastery's most gifted artists. On the tablet here illustrated (*pl. 17, fig. 5*) he has wrought, in the centre, Christ, in an oval glory or aureole, enthroned in the heavenly Jerusalem, whose towers and gates are to be seen on either side. The letters *A* and *Q*—"the beginning and the end"—are placed on either side of the cruciform nimbus that encircles his head; in his right hand he holds a book, and his left is raised, showing the wound in the palm. Encircling the glory are the four living creatures—the eagle, the angel, the lion, and the bull—which were considered the symbols of the Evangelists. On each side stands a seraph with six wings, and in the four corners are the figures of the Evangelists themselves, writing on tablets or rolls. At the summit are allegorical figures of the Sun and the Moon, holding torches, while, below, Ocean rests on a marine monster and is pouring out water from a vase, and fertile Earth holds a horn of plenty and gives suck to a child. These allegories are in themselves sufficient to show how dependent Tutilo was on Byzantine models, and at the same time the Evangelists, though full of suppressed motion, remind one of ancient philosophers; still, this classic tradition must have come to the Carlovingian artist not directly, but through Byzantium. Nevertheless, there are qualities of execution and of composition that give a real merit to this work, which is but one of many that prove the individuality of this Carlovingian school. It is unfortunate that it never attempted larger and more important works which might have left us something of uncommon interest.

*Literature.*—GARRUCCI (RAFFAELE), *Storia dell' arte cristiana* (vol. vi.); BAYET (CHARLES), *L' Art byzantin* (Paris, Rouam); LABARTE (JULES), *Histoire des Arts industriels* (Paris, 3 vols. 4to).

### III. ROMANESQUE SCULPTURE.

The low condition of sculpture during the centuries following the age of Justinian (sixth century) was somewhat improved during the period following the year 1000. There was at least a first attempt to make it again a monumental art when this revival of the Romanesque<sup>1</sup> period took place throughout Europe, and national schools of art sprang up in every country. Sculpture followed after architecture in the race, though with a slower pace and at some distance. At first, as at Moissac, in France, the stonemasons did but enlarge and transfer to stone the ivory carvings of preceding centuries, but soon they obtained the right conception of monumental sculpture and began that gradual progress which was to terminate in the masterpieces of the Gothic period. Now, for the first time since the Christian era, sculpture became the handmaid of archi-

<sup>1</sup> This name—related to the term *Romance* applied to the languages of the South of Europe during this period—is expressive of relation to and derivation from the *Roman* style of art, and is used especially for architecture.

itecture and took an important place in the construction of the great churches that arose on all sides in increased numbers and magnificence through the new birth of civilization and that great revival of religious zeal which blossomed in the crusades. The Romanesque period lasted, roughly speaking, from 1000 to 1200 A.D., though it ended earlier than this in France. Before the close of the eleventh century its sculptors began to adorn both the outside and the inside of the churches. The façades were covered with a host of statues and reliefs; the large round-arched portals sheltered apostles, prophets, saints, and allegorical figures, and bas-reliefs filled the tympana above the doors; carved pulpits, elaborate funeral monuments, and sculptured choir-screens filled the interiors. But this new departure achieved most unequal results in different countries. In all of them the art cast itself loose from any connection with Byzantine models, and for this very reason became invested everywhere with national peculiarities. While in architecture the Romanesque style has not been surpassed by any other, in sculpture it did not reach a corresponding degree of excellence, there being always wanting a certain perfection of form that is present in Gothic sculpture.

*Italian Romanesque: Cathedral Sculptures.*—We know that between 1000 and 1250 various contemporary schools existed in Venice, Lombardy, Tuscany, and Southern Italy, each having special characteristics, but all tinged with mediocrity. Among the few exceptions during the twelfth century are some of the statues and reliefs on the façade of the Cathedral of Ferrara (*pl.* 18, *figs.* 4, 5): here, in place of the wild and rude fancies of the Lombards, we see works that remind one both of contemporary sculptures in the South of France and of ancient Roman work. The frieze from which our illustration is taken figures the labors of the twelve months of the year—a subject very common at this time. We have here, probably, the month of November; before it comes October, represented by a double-headed Janus-like man who looks both ways, and thus well personifies a month that is part like summer and part like winter. In the figure of November, who holds a large cutlass in his hand, both costume and head are classic, though the execution is rude enough; in fact, the broad, massive head reminds one indistinctly of some Roman emperor. The short tunic and the sandals on the feet keep up the illusion, and we are interested to note here (as in the entire series) the most realistic fidelity in all the details. There seems to be a fire on which stands a large caldron, while, above, a rope hangs on a pulley. This work is far superior to that of the Tuscan sculptors of the same period, like Biduinus and Bonusamicus, whose barbarism is unrelieved by artistic excellence of any description.

*Reliefs on the Baptistry of Pisa.*—In contrast with this native art one is interested in studying, for example, the reliefs on the Baptistry of Pisa, executed with great spirit in the Byzantine style. Even the South of Italy produced better artists, and some authorities hold that they were Nicola Pisano's predecessors and masters in his great revival of sculpture

at the middle of the thirteenth century. Still, with some exceptions, it seems that, while in France and other countries sculpture flourished as a monumental art during the Romanesque period, in Italy alone was sculpture so subordinated to the smaller arts of ivory-carving and niello that it produced, for the most part, insignificant works. As an instance of this may be mentioned the bronze doors belonging to this period.

*Metal-work.*—Italy had forgotten the casting and the chasing of metals, but the art was revived by works and artists imported from Constantinople in the eleventh century. These large bronze doors were inlaid with thin strips of silver wire, by which are given the outlines and the details of the composition. In this way the many subjects, instead of being, as is usual, brought out in relief, are quite flat, and the effect is like that of painting on metal. The bronze-caster Staurachios of Constantinople, apparently a Syrian by birth, was most famous for his bronze doors during the latter half of the eleventh century, and doors by him are still to be seen at Amalfi, Monte Gargano, and Atrani. In Figure 4 (*pl.* 17) is reproduced a single panel of the door of the Basilica of St. Paul outside-the-walls, at Rome. This also was by Staurachios, and suffered terribly from the fire which in 1823 almost entirely destroyed the basilica. This panel represents the presentation of the infant Christ in the temple by the Virgin. The Virgin, behind whom stands Joseph, is about giving the Child to Simeon, while on the left Anna is raising her left arm in an inspired attitude. The buildings in the background form part of the temple. The lines and details of the features are all worn away, as well as the more delicate lines of the drapery. Still, even making due allowance for these facts, it must be confessed that this work shows an art at a low ebb. Native Italian artists, after imitating this inlaid niello-work, began in the twelfth century to cast bronze doors in relief with very good results, as shown by the doors at Monreale and Trani cast by Barisanus.

The reason for Italy's inferiority in sculpture at this time is that she remained throughout the Middle Ages partly outside the great artistic movements that swept over the rest of Europe. The classical traditions that still seemed miraculously to cling to the soil of Italy, the Latin blood that still flowed in the veins of its people, kept it distinct from the nationalities of the North and prevented it from joining them in their advance. It waited for a national movement, and this came, though somewhat late, carrying with it the whole of Europe, at the time of the Renaissance.

*German Romanesque.*—During the same Romanesque period the rest of Europe, and France in particular, presents quite a different picture. While in Italy sculpture was confined to the lintel of the church portal and to articles of church furniture, like fonts, pulpits, and tombs, elsewhere it formed, as we above remarked, an intrinsic part of the architecture. This period was one that exhibited the greatest multitude of styles and schools—greater than at any time before or after. Religious subjects were, of course, employed almost exclusively, but they had not that well-connected character which was afterward attained in the Gothic period. Gospel scenes,

legends of saints, and allegorical subjects were all mingled, and the love for broad comedy and satire so prevalent in the Middle Ages was exhibited in many a sculptured capital.

*The Externstein.*—An early example of Romanesque sculpture in Germany is given in Figure 6 (*pl.* 17). It is called the "Externstein," and is carved on a rock near Horn, in Westphalia, before a rude sanctuary which was consecrated in 1115 A.D. It is sixteen feet high and twelve broad, and represents the descent from the cross. Joseph of Arimathea and Nicodemus are taking down the body, which has fallen forward upon the former's shoulder. On one side stands the Virgin, weeping, with her hands to her face; on the other, St. John, holding a book. Above are allegorical figures of the Sun and the Moon with their emblems behind them, veiling their faces in woe. The most remarkable figure, however, is that which leans over the left arm of the cross bestowing a blessing upon the dead Christ. It has a cruciform nimbus, and bears in its left arm the soul of Christ, figured as an infant, and in its hand the banner of victory. This figure is generally termed the Father taking unto himself the soul of the Son, who said, "Father, into thy hands I commend my spirit;" still, the cruciform nimbus, which is a special attribute of Christ, might suggest that the divine and the human natures were here represented as distinct. Below, Adam and Eve and other suffering spirits are represented in hell, tormented by serpents and awaiting the coming of the Saviour. Though its many injuries have badly mutilated it, we may say that the style of this work is very rude, and, though it shows no dependence on Byzantine art, it yet manifests no traces of progress in a national art.

*Bronze Sculpture* took an important part in Germany, as is proved by the bronze gates of Mainz, Augsburg, and Hildesheim, and by the bronze column, in the last-named city, erected in imitation of the Roman triumphal columns. The most beautiful works of all German Romanesque sculpture are perhaps the gold altar-front of Basel, given by the emperor Henry II., and the stucco choir sculptures of Hildesheim, representing apostles and angels; both of these point to a survival or revival of classic feeling in Germany. At the same time, small sculpture in metal and enamel was carried to the greatest degree of perfection, especially in reliquaries, of which the most exquisite examples are the shrines at Cologne and Aix-la-Chapelle.

*French Romanesque: Statues.*—During the same period France possessed many schools of sculpture. To the Île de France and to the latest part of the Romanesque period belong the figures reproduced on Plate 19 (*fig.* 2). They are three statues from the "Porte Sainte-Anne" of Notre Dame, at Paris, which stand attached to the colonnettes on the left-hand jamb of the door, under delicate canopies. The figure at the right is St. Peter, holding the keys in his left hand and raising the other as if instructing; his feet rest upon an evil-looking pigmy, who so turns his head as to look him in the face. Next comes a king with crown, book, and

sceptre, and finally a queen with flower and sceptre; both wear crowns, and are probably Clovis and Clotilde. These sculptures are midway between the two royal figures from Corbeil, now at St. Denis (which date from about 1140), and the fully-developed Gothic statuary of Amiens or Rheims. The figures are not so stiff as the former nor so free as the latter; they still preserve a strictly architectural character, but, though the figures may seem wanting in life, the drapery is finely managed, and the faces are full of a beauty and a quiet dignity that were never surpassed in later productions. In the South of France many schools were active. The greatest works of the prolific school of Provence were the two façades of St. Gilles and St. Trophime, at Arles, where classicism and Byzantinism strove for the mastery. The large school of Burgundy produced examples of wild vehemence and remarkable originality which had in them the germs of greatness, while the school of Toulouse was calmer and more graceful, though less forcible.

The spirit of the Île-de-France sculptures was architectural; the statues were not considered as separate, isolated entities, but as subordinate parts of a whole. Hence the stiffness of each figure; hence, also, the beautiful symmetry of the general effect. In the South the Roman ruins that still covered the country were but signs of the inner traditions handed down among the people from classic times, which found expression in their art—more clearly in architecture, less so, but still strikingly, in sculpture, in whose figures the ample drapery and the quiet dignity remind us of Rome.

*Literature.*—SCHNAASE, *Geschichte der bildenden Künste*; PERKINS, *Tuscan Sculptors and Italian Sculpture*; VIOLLET-LE-DUC, *Dictionnaire raisonné de l'architecture française*.

#### IV. GOTHIC SCULPTURE.

*Subjects of Cathedral Sculptures.*—During the Gothic period France took the lead in sculpture as well as in architecture; the innumerable figures that people her cathedrals are more wonderful works of art than are even the famed sculptures of the Pisan school in Italy. Connected with this superiority in art was a superiority in thought. To the scholastic philosophy of the twelfth and thirteenth centuries was due that encyclopædic spirit which enabled the sculptors of the Gothic period to express in their art a complicated system of subjects representing the history of the world—symbolical, moral, and historical—in a series of correlated cycles of epics in marble. This grand idea was partly carried out in most of the French cathedrals built during the thirteenth century at Amiens, Rheims, Chartres, etc. The Gothic sculptors were inventive geniuses who clothed their ideas in beautiful artistic forms, studied the nude, the antique, and nature in general. It was an age of enthusiasm, and one in which the spirit of art penetrated to the very core of society and blended harmoniously with religion and with social and intellectual life.

*Characteristics.*—It seems wellnigh impossible that the thousands of statues and bas-reliefs of which we know, and many of which we still see, could have been executed within half a century. Although the same subject had to be treated many times, the different artists showed a remarkable facility of invention and no tendency to imitate; so that hardly any two examples are alike. In comparing these Gothic sculptures with those of the Romanesque period at its best we find that the sculptor of the twelfth century tried (but seldom with success) to block out statues faithfully reproducing the individuals among whom he lived and moved, while the Gothic artist caught in marble the leading characteristics of a class of individuals of a society, of a race; and this typical form of art went hand in hand with a great development of portraiture and genre sculpture. Gothic sculpture, like Greek, was quiet and disliked dramatic or theatrical effects, though it often produced scenes with intense feeling. During its best period it was essentially genuine and natural.

*Statues of Chartres Cathedral.*—On Plate 20 (*figs. 1-3*) are reproduced some of the statues that stand in the north porch of the Cathedral of Chartres. They were probably executed between 1230 and 1240, and show the well-developed, not the earliest, stage of Gothic sculpture, which is well represented by some of the sculptures of Notre Dame, in Paris, executed about 1210. Compared with the figures of Rheims and Amiens, these statues at Chartres seem slender and delicate; they have not the strength of the former, but have more grace. Compared, on the other hand, with the late Romanesque statues (*pl. 19, fig. 2*), with their stiff architectural forms, they show a great change; for they are no longer considered merely as minor parts of the edifice, but are recognized as possessing individual value. The figures on the left (*pl. 20, fig. 1*) represent, the one, King David with crown and sceptre, the other, an Old-Testament prophet. David has curly hair and beard and a countenance both mild and noble, while the prophet, his drapery cast picturesquely over his head, has a more commanding aspect. Next (*fig. 2*) comes the statue of the bishop of Chartres to whom we owe the building. He wears his full episcopal robes, the mitre, and embroidered gloves; his broad, grave face, with its pronounced, clear-cut features and deep-set eyes, is evidently a portrait, and apparently a good one. Finally (*fig. 3*), the two graceful female figures are the wise virgins. In these even more than in the other figures we admire the delicate treatment of the drapery and the bold sweep of its folds; we can almost feel the texture itself, so well is the fine stuff reproduced in stone. Elsewhere, as at Rheims, we admire the drapery for its broad masses and rich folds. In fact, the study of drapery in its manifold effects has hardly ever been carried to a greater degree of perfection than at this time in France. Although Gothic drapery often has a strongly classical character especially like the pure Greek type, it would be wrong to attribute this excellence to an imitation of the antique; in fact, a great part of the originality of the French sculptor consisted in his prolific invention of artistically-conceived drapery. It seems probable that the artist in making his preliminary

sketches first drew the nude figure in the desired position and afterward draped it, thus attaining the admirable pose which is invariably to be seen in the sculptures of the thirteenth century. Although the spirit of the age did not favor the display of the human form, which would have been most unsuitable in the treatment of religious art, it is certain that the Gothic sculptor considered the study of the nude to be a part of his scientific training.

*Statue of Christ at Rheims.*—A good example of the richer style of drapery and nobler figures is given on Plate 22 (*fig. 1*), which reproduces the beautiful statue of Christ at the Cathedral of Rheims; here grace and majesty are combined and the classic spirit of the sculptures of this church is illustrated. A comparison between this figure and the famous corresponding statue of Christ at the Cathedral of Amiens, known as "le beau Christ d'Amiens," is instructive in regard to the difference in style between works of the same period in France. The statue at Amiens is simpler, more closely knit and concentrated, less massive, but more impressive.

*Development of Gothic Sculpture.*—The gradual expansion of the new style is easily traceable. At Notre Dame, as already noticed, the earlier statues of the Porte Ste.-Anne are related to the Romanesque, but the main portal and the Porte de la Vierge (1215) show a far more developed and freer art. Between 1230 and 1240 were executed most of the sculptures of Chartres; then come those of Bourges, Amiens, and Rheims, all within a period of half a century. The sculptures at Bourges are more naturalistic and coarse and less artistic; those of Rheims combine religious fervor with richness of form and a classic beauty: their types begin to lack the simplicity of Notre Dame, and even of Chartres. The fullest development before the decadence is attained, shortly after the middle of the century, in the colored statues of the interior of the Sainte-Chapelle.

*Spread of Gothic Sculpture.*—The revival in sculpture soon spread from the Île de France, its birthplace, on all sides, and swept before it many of the existing local distinctions, leading to a unification of art by the annihilation of many of the provincial schools and the substitution of a more general ideal. Art passed from the hands of the monastic orders to those of lay corporations and individuals, and the ambition of single artists for personal fame first began to show itself. The new style spread first to other provinces of France, and then to other countries, especially to Germany and England. Italy was not so closely connected with this movement, and her revival will be described by itself.

*Gothic Art in Germany: Freiberg Cathedral.*—In Germany there are traces of the revolution in sculpture earlier than in architecture, strange to say, and many statues quite Gothic in spirit are found attached to monuments whose style is still Romanesque. This is the case with some sculptures at Wechselburg, in Saxony, and especially with those of the Golden Portal of the Cathedral of Freiberg, in the Erzgebirge, which may have been executed toward the middle of the thirteenth century. Of the eight almost life-size figures on the side-walls, four are reproduced on Plate 17

(fig. 7); they are placed in connection with an extremely rich architectural decoration in the late Romanesque style. They stand alone on the capitals of engaged columns, and, as Reber remarks, "the proportions are harmonious, the heads and hands . . . are of perfect beauty and significance, and the draperies almost faultless." In comparing this work with the French it seems somewhat less natural and chaste. The male figure in the foreground stands in a slightly affected attitude: but it is difficult to find fault with so fine a work. In the tympanum of the portal is a relief, given in Figure 8 (*pl.* 17). Here the Virgin sits enthroned, bearing the Child in her arms, while above, on either side, an angel hovers. On the right stands an archangel—probably Gabriel—while next to him is seated a man who is called by some the donor, but is more probably Joseph himself. On the left the three wise men approach on bended knees, bearing their offerings. In these massive and dignified figures we are reminded of Nicola Pisano, but the broad and skilful treatment of the drapery and the symmetry of the composition are qualities in which this sculpture surpasses the works of the Italian artist. Further progress toward attaining the Gothic ideal was made, for example, in the twelve statues in the Cathedral of Naumburg, dating from about 1270.

While all these sculptures are national in style, contemporary work in the Rhenish province was imitated from the French. Examples of this, executed in the latter half of the thirteenth century, are seen at the cathedrals of Freiburg and Strasburg.

*Reliefs at Strasburg: Death of the Virgin.*—In Figure 2 (*pl.* 22) is reproduced the relief in the tympanum of the side-portal of Strasburg Cathedral; this relief was executed by a female sculptor, Savina, long thought to have been the daughter of Erwin of Steinbach, the architect of the cathedral. It represents the death of the Virgin. She is lying on a couch in a graceful attitude, and around her crowd the twelve apostles; one at her head and another at her feet are arranging the body. In the centre stands Christ, who bears in his arms the soul of the Virgin in the form of a little child with hands raised in prayer. Though the drapery is good, it is somewhat overworked, and the grief of some of the figures finds too exaggerated expression. We are leaving the natural and entering the affected stage of Gothic sculpture; this sentimentality and affectation are shown even more strongly in the figures of the wise and foolish virgins on the façade of the cathedral.

*Statuary of St. Sebald.*—But this affected style did not, perhaps, spread much farther than the Rhenish school; it is certain that the statuary at St. Sebald, in Nuremberg, shows none of these qualities. Two of the statues from this church are here given (*figs.* 4, 5), and are works of the close of the fourteenth century. Figure 4 is one of the wise virgins. Full of confidence, she holds up her lamp with both hands, and her ample, flowing drapery does not conceal the firmness of her bearing. In Figure 5 we see one of the foolish virgins. She stands with limbs relaxed, a picture of despair; her head droops and her clasped

hands hang helplessly down, clinging as if instinctively to the oilless lamp, the sign of her careless sloth. Nuremberg was quite a centre of Gothic sculpture during the fourteenth century, for, besides these sculptures of St. Sebald, there are the rich portal-sculptures of St. Laurence and the numerous statues of the Church of Our Lady, attributed to Sebald Schönhofen.

*English Gothic.*—There was no great development of Gothic sculpture in England as in France and Italy, and we look in vain for portals and façades crowded with statues and bas-reliefs. But in one branch of sculpture—in funeral monuments—English artists in the thirteenth century attained to a high degree of excellence. In these they showed considerable talent for portraiture and realistic treatment. An example is here given (*pl. 22, fig. 3*) in the figure of Duke Robert of Normandy, son of William the Conqueror, taken from his monument, which was executed toward the end of the thirteenth century and is in Gloucester Cathedral. Clad in a cloak and coat of mail, both hands laid on his sword, in an attitude as if he were stepping, with legs crossed, he is a lifelike and individual figure.

*Gothic in Italy.*—During the period we have been reviewing Italy also had experienced a revolution in sculpture. It came at the time when France had reached the point of greatest perfection, but before the other countries of Europe had fully entered into the Gothic movement. The transition from one style of sculpture to the other can be studied in France in every stage, but in Italy its causes are enveloped in obscurity. No natural or indigenous growth prepared the way for the school of the Pisani; there is no bridge by which we can traverse the chasm separating the barbarous sculpture of the Italian Romanesque from the interesting productions of Nicola Pisano (born about 1200 and died about 1278).

*Nicola Pisano: Pisan Pulpit.*—The time had come in Italy for a change in the art, and Nicola gave the necessary impulse. He flourished in Tuscany from the middle to near the close of the thirteenth century, and his greatest work is the pulpit of the Baptistery of Pisa, which he carved in 1260. His new departure consisted in the invention, not of new subjects, but of powerful individual types of humanity, and he was thoroughly successful only in his heads and most of his nude figures. His type was of massive noble figures, like those of classic Rome, without any spark of religious spirit. One panel of his Pisan pulpit is given on Plate 23 (*fig. 1*). The three wise men are approaching the Child, who is seated on his mother's knees; behind stand Joseph and an angel, while on the left appear the fiery steeds of the magi. The interest centres around the figures of the Virgin and the two kneeling magi. The Virgin especially is a massive figure full of power—the incarnation of the material sublime. Other works wholly or in part by Nicola are the pulpit at Siena, a relief at Lucca, and the Shrine of San Domenico at Bologna. Nicola's cold and simply human art, grand as it was, raised little response among contemporary artists: the time had not yet come for divorcing art from religion.

None of the artists who worked with Nicola adopted his style. The greatest of them, his son,

*Giovanni Pisano*, was the leader in the Gothic movement, though he mingled with it a large dose of realism. Giovanni was very unequal in his work, both in artistic conception and in execution. His bas-reliefs are often extravagant and inartistic, as in the pulpit at Pistoja; his single figures and large groups, on the contrary, are generally fine. A good example is the Virgin and Child with adoring angels (*pl.* 20, *fig.* 3) over the portal of the Cathedral of Florence. The simple majesty, dignity, and repose of the figures and the broad forms of the drapery make it one of the most admirable of Giovanni's works. Its date is 1301. Another very fine work by him is the monument in San Domenico at Perugia. He founded a large school which spread far and wide. He was born in Pisa about 1240, and died in 1320.

*Reliefs of the Orvieto Cathedral.*—Close on those of Giovanni there follow a triad of most interesting works—the façade of the Cathedral of Orvieto, Giotto's Campanile, and Andrea Pisano's gates in Florence. Who were the sculptors of the four relief-covered piers at Orvieto is not known, but they were certainly the most talented of their time. Their style is by no means equal, as can be seen from the two examples given on Plate 21. The first is taken from the Creation pier (*fig.* 2). The first scene is that in the left-hand lower corner. Above, from the starry heavens, the divine hand projects, shedding rays below, and the Spirit of God, in the form of a dove, descends to brood over the waters. Christ stands on the earth, and behind him are two adoring angels; in his left hand he grasps the book of life, and with his right he creates the fishes and monsters of the deep, whose shadowy forms can be seen sporting in the billows, while on the opposite bank stands a phalanx of birds for whose creation the divine fiat has already gone forth. The next scene is the creation of the animal kingdom; the camel, lion, horse, bull, sheep, goat, and dog are standing before the divine Creator. The upper scene is a double one. On the left is the creation of man, who, with knees relaxed, stands reverentially before his Creator, as if not yet awakened to full consciousness; farther to the right the man is reclining, asleep, on the earth, while Christ draws from his side the rib which is to be formed into woman.

These wonderful reliefs remind one of Andrea Pisano, but are superior to any work of his. The two angels are repeated in each scene with never-ending variety of attitude and expression, always full of grace and religious feeling; in the upper row especially they seem really to float in mid-air, so light and natural is their movement. The artist has attained here a complete mastery over his material; he turns his figures every way, is not afraid of the nude, and, withal, avoids the pitfall of naturalism. The next scene (*fig.* 1) is from one of the central pilasters, and forms quite a contrast to the preceding; the relief is much higher, the figures are less slender, the drapery falls in thicker folds, and there is less grace about the whole. The scenes are more conventional and show less creative genius;

they represent, beginning below, on the left, (1) the Annunciation, (2) the Meeting of Mary and Elisabeth, (3) the Birth of Christ, and (4) the Adoration of the Magi. There are some figures, like that of Elisabeth, that remind us of Giovanni Pisano.

*Giotto's Campanile*, the tower erected toward 1330 by Giotto (1276-1336) close by the Cathedral of Florence, has several rows of bas-reliefs representing the different arts, sciences, and occupations; they are bold, striking groups meant to be effective at some distance. In our illustration (*pl.* 20, *fig.* 5) we have a noble figure chosen by the artist to represent Universal Harmony, who strikes an anvil alternately with two hammers and bends a listening ear to the sounds. Though not highly finished, this figure is most effective, and by its breadth and power recalls the great Michelangelo. Of other groups, that representing Logic, in which two schoolmen are disputing and arguing with great earnestness, is perhaps the most interesting. Some of the statues on the Campanile, apparently by another artist, remind us of early French work, while others are as late as Donatello.

*Andrea Pisano: Gates of the Florentine Baptistery.*—Some years before the building of Giotto's Campanile the sculptor Andrea Pisano (1270-1350), of the same school as Giovanni, had been commissioned to cast bronze gates for the southern portal of the Baptistery at Florence. He completed the modelling in 1330, and the gates themselves in 1339. The twenty large panels contain reliefs representing various scenes from the life of John the Baptist, the patron of the edifice, while the eight smaller ones are adorned with single allegorical figures. Andrea Pisano was closely connected with Giotto, and both worked together, inspired by the same spirit, Andrea carving the reliefs which Giotto designed for his tower. In the bronze doors, of which one panel is reproduced on Plate 23 (*fig.* 3), Andrea realizes, like the sculptor of the façade of Orvieto Cathedral, the highest ideal of Christian sculpture. It is very seldom that technical and artistic perfection are united to moral and religious feeling. The composition is simple, as it should be in sculpture, but artistic. The figures are few in number; their action is clear and simple, their bearing natural, and they show nobility and depth of feeling. The example given here represents the meeting of Mary and Elisabeth. The figures are graceful and slender, while elsewhere, as in the scene of the burial of John the Baptist, borne along in rhythmic motion by his disciples, we see how well Andrea gives breadth and grandeur to his compositions.

*Andrea Orcagna: Tabernacle of Or San Michele.*—After a lapse of sterile years another great sculptor appears—Andrea Orcagna, architect, goldsmith, sculptor, painter, and poet, a representative man of an encyclopædic age before specialties were invented, and when there was thorough sympathy and relationship between all the arts. His great work in sculpture is the tabernacle of white marble in the Gothic style which he raised in 1359 in the Church of Or San Michele, in Florence. It was destined to contain the wonder-working picture of the Virgin in honor of which the confraternity of the Church had been founded. This tabernacle is one of

the most precious gems of Gothic art, and the unity into which are brought the reliefs, statues, mosaics, enamels, and sculptured decoration could have been attained only by one whose master-mind embraced the whole sphere of art. The octagonal reliefs placed on three sides of the base illustrate the life of the Virgin. The incident chosen in our illustration (*pl.* 19, *fig.* 3) is the Birth of the Virgin. The scene is laid in a chamber with two Gothic windows. The mother is reclining in bed and stretches out her hand to caress the babe, which, having been washed, is now swathed as a *bambino*. Extremely graceful are the figures of two friends standing at the foot of the bed. Although the modelling has lost some of the flexibility and lightness of the Orvieto sculptures, it is difficult to find fault with so perfect a production.

The sculptors of Tuscany have until now engrossed all our attention, yet the rest of Italy was not without good artists during the Gothic period. Masaccio and his followers in Naples, the Cosmati in Rome, Balduccio and the Campionesi in Lombardy, the Massegne in Venice, were all talented sculptors, though they could not compete with those whose works have been described. During the few years before and after 1400 there were signs in Italy of the approaching Renaissance, and of these it will be best to speak under that head. At the same time, in France and Germany, Gothic sculpture was degenerating either into affectation and puerility or into coarseness and realism.

*Literature.*—VIOLETT-LE-DUC, *Op. cit.*; SCHNAASE, *Op. cit.*; PERKINS, *Op. cit.*, CHAPUY and RAMÉE, *Le Moyen-Âge monumental et archéologique* (Paris, 1850, folio).

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## V. RENAISSANCE SCULPTURE.

### I. THE RENAISSANCE IN ITALY.

With the Renaissance in the fifteenth century came the study of man for man's sake, the rise of individualism. The more imaginative and religious art of the preceding age was lost, and in its place we find a close imitation of nature, a study of psychology, bringing in its train naturalism and realism. This change had been for some time in preparation in all spheres of thought as well as of art and science, and in all these the new era, in which the Humanistic principle was supreme, was inaugurated almost simultaneously, though the intellectual branches were foremost in the field. Italy was the focus of this movement, and here it worked and developed some time before spreading to other lands.

The Renaissance is so named especially because its mainspring was a return to pagan ideals and a casting off of the religious ideas that had until that time ruled Christendom. When popes and princes vied in bringing to light and studying the intellectual and artistic remains of antiquity, and in endeavoring to reproduce the life and thought of pre-Christian times, the result was an overturning of all the old order, the

fostering of unbridled license, and great abuses on which the efforts of nobler, but fewer, good men had but slight effect; for what was mainly imitated, because better known, was that period of decadence of imperial Rome which of all periods of antiquity was the worst.

*Periods and Artists of the Early Renaissance.*—The Renaissance in art, with these two currents of realism and of classicism, may be roughly divided into two periods, each covering about a century. (1) The fifteenth century saw an early, refined Renaissance; (2) the sixteenth, an extravagant and riotous Renaissance that cared but little for classic canons of taste. The leading artists in the field of sculpture during the period of the early Renaissance were Ghiberti, Donatello, and Luca della Robbia, all men of genius in their way; but of these the leader was Donatello. His spirit was the embodiment of what was strongest and best in the Renaissance; he was its true representative, while Ghiberti stood alone on a by-way, and Luca della Robbia was the last but one of the greatest representatives of the Christian ideal, and therefore stood for the past rather than the present.

*Ghiberti: Gates of the Florence Baptistery.*—Lorenzo Ghiberti (1378–1455) appears as a connecting link between the two schools, and his two bronze gates in the Baptistery of Florence may be considered as both an epitome of his own development and a proof of the rapidity with which the change in the arts was then going on. Ghiberti, in modelling, in 1403, his first or northern gate, with twenty-eight reliefs, of which the greater part relates to the history of our Lord, followed very closely the general arrangement, composition, and style of the southern gate which Andrea Pisano had cast three-quarters of a century before (see page 75).

The Annunciation (*pl.* 23, *fig.* 2), from the gate of Ghiberti, when placed side by side with Andrea's Meeting of Mary and Elisabeth (*fig.* 3), brings out this resemblance, though there is less simplicity and more attempt at graceful and rich effects. But when, nineteen years after, in 1424, Ghiberti commenced his second or eastern gate, which Michelangelo pronounced worthy to be called the Gates of Paradise, he exchanged his primitive simplicity for studied elaboration and his true sculptural manner for one entirely pictorial. The panels are large and square, and number only ten instead of twenty-eight. The subjects are taken from the Old Testament, and each panel, instead of one, often contains three or four scenes; these are laid in an elaborate setting of landscape with trees and hills, rivers and clouds, with lines graduated according to the laws of perspective. The figures of the foreground stand out in high relief, being almost detached from the background, and as the eye follows the scene the figures are seen to be in half relief, then in low relief, then in *stiacciato*, and finally are indicated merely in outline as they melt away in the dim distance. They are in reality paintings cast in bronze.

The panel in our illustration (*fig.* 4) is the first of the series. In the foreground, on the left, by the banks of the river of Paradise, is the Creation of man, whom the Creator is blessing and raising up to life. It

is no longer a youthful and graceful Christ, but a more mature God—the Father—who is the Creator, and who in the next scene is seen making woman from the side of the sleeping man,—a lovely figure around whom hovers an angelic host. Then, in the background, on the left, in the shady woods, we see the Temptation. Adam has just received the fatal apple, and the consequences are seen on the right, where Adam and Eve, expelled from Paradise, gaze upward at the figure of God appearing in the clouds surrounded by a host of angels. In these reliefs we do not see much leaning toward the antique, but rather an early example of that study of nature which with classicism was to rule the Renaissance. A careful study of the nude, of perspective, and of nature appears both here and in the lovely borders, in which plants and flowers, birds and animals, are intertwined and mingled with unrivalled grace.

*Donatello.*—A famous sculptor, Benvenuto Cellini, says, “The great Donatello and the wonderful Michelangelo—the two greatest men that have lived from antiquity to our times.” Donatello was born in Florence about 1386, and died in 1466; his artistic activity extended over more than half a century. In his early works he shows an extremely realistic spirit: his Christ is a crucified peasant; his King David, a bald-headed jail-bird; his Jeremiah, a misshapen old cynic. But this was merely a passing stage, his transcendent ability even here shining forth. His journey to Rome with Brunelleschi in 1418, when he revelled in the classic ruins and statues of the Eternal City, formed his classic taste and at the same time reformed his too coarse realism, and from that time forward the productions of his wonderful activity show the versatility and grasp of his mind, by which he knew how to adapt his style to his subject. Looking to a closer definition of the advance which sculpture owes to him, we find that in technique he invented the low relief—so favorite a form of *cinquecento* sculpture—and attempted statues of larger size than his predecessors. He created portraiture in marble, and especially the type of the child, and was the prime mover in the study and imitation of the antique, of the classic revival, as well as in the study of man.

*The Annunciation in Santa Croce at Florence*—a work of exceptional beauty and delicacy (*pl. 23, fig. 5*)—is almost unique among Donatello's works as a concession to the religious school, for his forte was not in religious subjects. The Virgin has risen from her seat and arrests her retreating steps, turning back and making a gesture of submission to the announcing angel.

*The Head of the Virgin at Empoli.*—The half figure of St. Cecilia is perhaps the most famous of his low reliefs, but a good example of similar treatment, probably by the master's hand, is given on Plate 24 (*fig. 1*), which reproduces a head of the Virgin now in the Municipal Palace at Empoli. The classic beauty of the profile and the grace of every detail seem all the more remarkable because achieved with such slender means. The veil is brought over the Virgin's head in a way that reminds us of the early Byzantine Madonnas.

*Busts of Children.*—The most thoroughly charming of Donatello's creations are his busts of children, so full of natural feeling, their faces either wearing a quiet expression or breaking out into a contagious laugh. Slightly older than most of these is the exquisite bust of the youthful John the Baptist in the Pinacoteca at Faenza (*pl.* 24, *fig.* 2). Though Donatello's children are always refined, he has in this case given an ideal of youthful beauty in a head full of life and poetry.

*Donatello's Classicism* is nowhere more clearly shown than in the charming roundels in relief with which he decorated the Palazzo Riccardi at Florence. In these figures he has caught not only the classic spirit to perfection, but even the subject and pose are copied from ancient works. Often, as in this case, engraved gems and other small works were enlarged in stone by Renaissance artists. In one of the reliefs of the Riccardi Palace (*pl.* 24, *fig.* 3) is a nude youthful figure (Diomedes), seated and bearing in his left hand the Palladium, and in his right a short sword.

*Donatello's Influence* was immense, and extended even to the sister-art of painting, in which Masaccio, Paolo Uccello, and especially Mantegna, owe much to him. He gathered around him a swarm of pupils, though none of them were able to approach him in excellence, or even to be moved by a part of the spirit which governed him or to follow the style which he inaugurated.

*Verrocchio.*—Donatello's successors in the course of the century—Desiderio da Settignano, Mino da Fiesole, Andrea Verrocchio, and Benedetto da Majano—though all artists of talent, seem but pigmies by the side of the genius of Donatello. The branch of art in which they were most successful was that of portrait-busts, for which the sculpture of the fifteenth century in Tuscany will always be famous. Individuality and aristocratic grace are the chief characteristics of this art. A good example of the art of Verrocchio (1432–1488), best known by his great equestrian statue of Colleone, is the

*Bronze Statue of David* (*pl.* 24, *fig.* 4) in the Museum at Florence. David—evidently the faithful portrait of some Florentine youth—stands quietly, after his contest with Goliath, resting his left hand on his hip, while in his right he still holds the short sword with which he has cut off the giant's head, which lies at his feet. The slight, youthful figure is lightly clothed and armed, and shows that the tendency of Verrocchio's art was decidedly realistic.

*Luca della Robbia.*—But it is time to turn to the third great sculptor of the early Renaissance, Luca della Robbia (1400–1481), a greater artist than Ghiberti, as great a one as Donatello, but on what different lines! As in the previous period we found in Andrea Pisano the perfect embodiment of Christian ideas in plastic form, so too we find it in Luca della Robbia, though the art is of another age. In Andrea there is more majesty and strength; in Luca, more grace and human feeling: we see that we are in a more humanistic period. Luca stands as the champion of religious art against the ever-increasing realism of the Tuscan school.

Though Luca produced some fine works in marble, like the beautiful singing and playing children of his choir-screen—whom it is so interesting to compare with the corresponding work by Donatello—he is best known for his many works in the enamelled ware of which he was the inventor, and in the execution of which he was followed by a large school whose productions spread not only over all Italy, but also into foreign lands.

A single slab from his marble choir-screen is given in Figure 1 (*pl.* 25), which reproduces, not the romping groups of younger children that dance along and intertwine in rhythmic motion on other slabs of this series, but a quiet group of older boys all singing from one book, while the leader keeps time with his hand. This work combines excellence of composition with beauty of drapery and the most remarkable truthfulness in the faces; we can almost hear the voices. Another work by Luca is the Virgin and John the Baptist adoring the infant Christ (*pl.* 23, *fig.* 6).

*Relief of the Ascension.*—In a far higher sphere of art should be placed that magnificent enamelled relief over a door of the Cathedral at Florence which represents the Ascension (*pl.* 25, *fig.* 3), a composition that seems almost inspired. Breaking entirely away from the usual composition, Luca represents the twelve apostles and the Virgin kneeling, while Christ, surrounded by rays and raising both hands in blessing, is slowly ascending from the earth. Intense religious faith is expressed in all the earnest, fine faces, and the effect is heightened by the beautiful white robes which drape all the figures. In technical perfection Luca della Robbia yielded the palm to none, but this he used merely as a means, not as an end; we do not find in him that preponderance of the human element which is so conspicuous in all other sculptors of the period.

*Madonna of Andrea della Robbia.*—Of all Luca's pupils and followers, the most remarkable was Andrea della Robbia, whose favorite piece is the Adoring Madonna (*pl.* 25, *fig.* 2) in the Museum at Florence, a perfect embodiment of grace and beauty and worthy of the master himself. The Virgin, with clasped hands and robed in white, kneels in silent adoration before the divine Child, who reclines on a hillock out of which a lily grows. There is very little color about these earlier productions of Luca and his school, but soon it became the habit to use varied and strong coloring in these enamelled reliefs, ending in the extremely realistic and highly-colored frieze of the Hospital at Pistoja, a work executed nearly a century after Luca invented the process.

*Jacopo della Quercia.*—Nearly on an equality with these three great artists of the early fifteenth century stands the Siennese Jacopo della Quercia (1374–1438), who was the contemporary and rival of Donatello, and who also competed with Ghiberti for the bronze gates of the Baptistery at Florence and executed by the side of Donatello some fine bronze reliefs for the magnificent font in the Baptistery at Siena.

*Michelangelo.*—It is hardly necessary to mention the many artists who flourished in the latter half of the fifteenth century, as they contributed nothing permanent to the development of sculpture. The leading figure

of the sixteenth century and the second period of the Renaissance is that great master Michelangelo Buonarroti. He was born at the Castle of Caprese in Tuscany, near Florence, in 1475, and died at Rome in 1564; his artistic talent was most precocious, and, as he lived to be nearly a centenarian, his powerful hand ruled three-quarters of the sixteenth century.

In his earlier works Michelangelo subordinated his genius to the classic spirit of the age, and carved fauns' heads, battles of centaurs, and statues of Hercules and Bacchus. Very soon, however, he produced some works of religious art, of which the earliest as well as the most remarkable is the famous *Pietà* in St. Peter's at Rome—a work in which are displayed a delicacy and a refinement quite contrary to his usual mood. But his true spirit shows itself in the *David*, the *Medici monuments*, and the *Moses*, in which the highest degree of the material sublime is reached.

The genius of Michelangelo was eminently statuesque. The figures in his paintings stand out boldly from their backgrounds with a solidity and a massiveness that belong to sculpturesque methods. On the ceiling of the Sistine Chapel those athletic nude figures which he has placed in every variety of posture on the architectural framework (*pl. 32, figs. 4-6*) call at once to mind his statues of slaves and the reclining figures of the *Medici monuments*. Michelangelo put far more of his own personality into his art than his great predecessor, Donatello; he was also far less refined and quiet. There was about him an exuberance of life and strength that degenerated in his followers into exaggerated anatomy and grossness, which he alone with the eye of genius knew how to avoid.

*Medici Monuments.*—Of Michelangelo's two famous monuments to Giuliano and Lorenzo de' Medici, the latter is reproduced on Plate 23 (*fig. 7*). Lorenzo is seated above, absorbed in thought, resting his head upon his left arm; he has been termed "*Il Pensieroso*." At his feet, on either side, are two recumbent statues, male and female, intended to represent Morning and Evening; one is just awaking to action, the other is on the point of sinking to rest. Though full of a careful study of anatomy and impressive with the mastery of the human form, these figures produce a powerful effect through the deep thought which they manifestly express.

*Statue of Moses.*—Even more impressive is the famous colossal statue of Moses (*fig. 8*), now in S. Pietro in Vincoli, in Rome, which was originally designed by Michelangelo to form part of the magnificent tomb of Pope Julius II. The Jewish lawgiver, with his seerlike eye gazing into the far-off distance, sits holding the tables of the law. His flowing beard, partly held by his right hand, reaches below his waist, and from his forehead spring the two flames of inspiration.

*Benvenuto Cellini.*—After Michelangelo there arose but few sculptors of note in Italy. Benvenuto Cellini (1500-1569) occupied himself mainly with small metal sculpture, but deserves to be mentioned here on account of his remarkable talent, which was highly appreciated by the Italian popes and princes. His *Salt-cellar* (*pl. 26, fig. 5*) in the Ambras collection, now at Vienna, is of appropriate and pleasing design. The figures repre-

senting Sea and Earth—he reclining on a marine animal, while she is resting upon an elephant's head—symbolize that salt is a product of both sea and land. The salt-cellar, shaped like a ship, is surrounded by waves and sea-monsters, and rests upon a stand of ebony covered with reliefs in gold.

*Giovanni da Bologna.*—The most important sculptor of the last half of the sixteenth century was Giovanni da Bologna (1524–1608), who personifies the late Renaissance in its less extravagant form. There is in his works none of the simplicity of the fifteenth century or of the strength of Michelangelo. His gracefulness is flowery and his beauty somewhat meretricious. Some of his best works are executed in bronze, like the bronze doors at Loreto and the statue of Mercury with which all the world is so familiar (*pl. 23, fig. 9*). The messenger of the gods is represented flying through the air in his descent to earth, and the wings on his cap and feet are symbols of his fleetness.

*Bernini.*—Still later, in the seventeenth century, the ultimate development is reached by Giovanni Lorenzo Bernini (1598–1680), whose style is a mixture of extravagance and artificiality; unable to express thought, he had recourse to violent material effects. The style of which he is the most notable representative is called “Barocco.” The group in Figure 10 is one of his best works, though even here we can see how little he understood the proper domain of sculpture. It represents Apollo pursuing Daphne, who, according to the legend, was changed into a laurel tree. The transformation is here on the point of taking place.

## 2. THE RENAISSANCE IN FRANCE, ENGLAND, SPAIN, AND GERMANY.

What had been the condition of sculpture in the other countries of Europe during the period we have been reviewing in Italy? It is easy to perceive that of the two currents which governed the Renaissance—the classic and the realistic—the latter would be the main factor in all the rest of Europe; for the love of ancient art, excited in Italy by familiarity with the monuments, could never be kindled where such monuments did not exist. Besides, the races of the North of Europe had not the same predispositions and traditions as had been handed down in the Latin race.

In studying the sculpture of France and Germany during the fifteenth century it becomes evident that a change in ideal had taken place—that realism, a love of portraiture, a desire to copy nature, were first making their appearance as the dominant motive-power of the sculptor. But this art did not break entirely with that of the Gothic period, as in Italy; this took place only in the sixteenth century, when, through foreign conquest, Italy was opened up more freely to French and Germans and the ideas of the Renaissance were first spread broadcast over Europe.

*Early Renaissance in France.*—It was in the northern provinces of France that the tide of realism first rose. The school of Dijon was founded by that complete realist Claux Sluter during the last years of the fourteenth century. This school of Burgundy produced many works of importance and lasted up to the middle of the fifteenth century. Then came that

great artist Michel Colombe (1431-1514), who evolved out of his own consciousness, without any communication with the Italian movement, the splendid figures of the monument at Nantes, full of character and breadth. But he was alone and stands as an isolated exponent of the Renaissance amid the degenerate forms of late Gothic sculpture which are still executed by the commonplace artists of the time.

The invasion of Italy by Charles VIII. of France, in 1494, marked the turning-point in the artistic development of the period; it was one of the greatest events of the latter half of the century, and, as M. Müntz has remarked, the point of departure for France of a new era, and for Italy of a decay the effects of which still continue to be felt. To the fresh and vigorous race from the North the vision of beauty unfolded in Italy must have been dazzling; the effect it produced upon them was lasting.

*Italian Artists in France.*—Then began an inroad of Italian artists whom the munificence of French sovereigns, especially of Francis I., recompensed most royally. This has led many historians to assert that all the magnificent buildings of the sixteenth century of which France is still so proud—the castles of Chambord and Gaillon, Fontainebleau and Amboise, etc.—were the work of different Italian architects, whereas they were all erected by native artists and in a style that was purely national.

It must be confessed, however, that in sculpture the Italian influence took a deeper hold, and the school established in Paris at the Petit-Nesle, under Louis XII., by Il Modanino and other Italian sculptors who followed him to France, inundated the country with works which contributed greatly to spread the style of Italy. The Juste family of Florence established themselves at Tours soon after the expedition to Italy, and the three brothers—especially Jean—became sculptors of note.

*Native Artists: Jean Goujon.*—The greatest sculptor of the French Renaissance was Jean Goujon (about 1510-1572). Though he followed the antique, he arrived at quite different results from those attained by his Italian contemporaries or predecessors. He entirely abandoned the religious style, and plunged uncompromisingly into the classic vortex. His figures are thick-set and well poised, and he was a master in the treatment of drapery. He co-operated with the architect Pierre Lescot in the production of the façade in the court of the Louvre, and the work of both displays the same qualities of inventiveness, elegance, and distinction.

The Caryatid here reproduced (*pl. 26, fig. 4*) gives the rich and grandiose side of Goujon's style. This massive and calm figure seems well fitted to stand under an entablature in the place of a column, and even reminds us of the magnificent caryatids of the Erechtheion at Athens. The heavy drapery, with its rich and numerous folds, does indeed resemble that of the Greek artists.

*Diana of Poitiers.*—Another phase of Goujon's art, and one in which he showed how much he owed to Italy, is his figure of Diana of Poitiers (*fig. 2*), comparable to Benvenuto Cellini's Nymph of Fontainebleau. Under the guise of Diana, the goddess of the chase, he represented the

favorite of Henry II. with her bow in hand, resting by a stag by which a hunting-dog is standing. The figure is excessively slender, but is probably a faithful representation. It was in small works of this kind—in which Cellini was so famous—that imitation of the Italian style was most noticeable. None of the other prominent sculptors in France, like Germain Pilon and Bullant, sacrificed their originality in works of statuary.

*Rape of Proserpine.*—The decay of art is illustrated in François Girardon's (1628–1715) Rape of Proserpine (*pl.* 26, *fig.* 3). In this work we see an evident imitation of the extravagant *barocco* style, which had already become fashionable in Italy with Bernini and Algardi; in fact, it is clearly a copy of the group representing the same subject by Bernini. The marble is treated like flesh yielding to the fingers, and violent action and a display of anatomy are aimed at. In works of this kind the artists make a parade of the victory over technical difficulties. This group was executed for the garden of Louis XIV. at Versailles.

*Renaissance in England.*—On the same Plate are examples of the Renaissance in the form which it took in other countries. Figure 8 gives a relief from the tomb of Henry VII. in his chapel in Westminster Abbey. The two figures, John the Baptist and John the Evangelist, represented as conversing with each other, show the influence of the Italian Renaissance upon English realism.

*Influence of Italy and Flanders on the Spanish Renaissance.*—In Spain sculpture did not flourish so brilliantly during this period as either architecture or painting. In all the branches of the fine arts it was exceedingly receptive of foreign influence, as it had been during the Gothic period; but, while then the influence of France preponderated, it was to Italy and the Netherlands that Spain looked during the Renaissance period. She was brought into relation with the one by war and conquest, and with the other by annexation.

In sculpture the *chefs-d'œuvre* of Italy excited the greatest admiration, and led the Spanish monarchs not only to patronize Italian sculptors, but also to invite a number of them to make their home in Spain. This was especially the case, for example, with the two eminent sculptors Pompeo and Leone Leoni, most of whose works were produced in Spain.

*Gil Siloe* was prominent among native artists in the second half of the fifteenth century. In a richly-decorated niche in the late Gothic style he carved a portrait statue of the Infant Don Alfonso in state robes kneeling in prayer on a soft cushion in front of an elaborately-draped prayer-desk (*fig.* 1). The prince's sister, Isabella the Catholic, had the tomb executed. It was she who, in conjunction with her royal husband, Ferdinand, introduced the new style of art.

*Unclassic Realism in Germany.*—It is rather difficult to connect the sculpture of the fifteenth and sixteenth centuries in Germany with the Italian Renaissance, especially because the former remained so strictly national. Still, the development in each was without doubt a corresponding one, and commenced in Germany long before its artists could have felt

any direct influence from Italy. The Teutonic nationality was strongly antagonistic to so sensual and so classic a spirit as that which pervaded the Renaissance in Italy. On one point—and that, perhaps, the most important and universal factor in the entire movement—Germany was at one with Italy, and that was the realistic spirit which began to pervade German sculpture even during the early half of the fifteenth century. In study of human character, in expression of human passions and feeling, German artists had no superiors.

*Predominance of Wood-carving.*—Remarkable is the great quantity of works executed during this period, especially in wood-carving, which was made a specialty and carried to a perfection never realized elsewhere or at any other period in Germany. In fact, the altar-pieces of carved and painted wood with which the churches all over Germany were filled during the latter half of the fifteenth and the beginning of the sixteenth century were well fitted to embody the intensely realistic and passionate ideas of their creators.

*Veit Stoss.*—To no one more than to Veit Stoss of Cracow is due the introduction of tender grace and beauty. This is especially evident in his masterpiece, the Angelic Salutation, in the Church of St. Lawrence at Nuremberg. The centre in high relief figures the Madonna and the Angel. Surrounding them is a carved wreath with seven medallions representing the Seven Joys of Mary. Figure 6 (*pl.* 22) is the Mary of the Annunciation; Figure 7 is the Mary of the Coronation.

*Adam Kraft.*—Two typical artists of the German school are Adam Kraft and Peter Vischer, both thoroughly national in their style, but differing very decidedly in their artistic expression. Kraft is more of a "bourgeois;" he disdains elegance and grace and his figures are rough and sometimes rather coarse, but they manifest a rugged power and an earnestness that somewhat compensate for the lack of idealism. His work extends from about 1462 to his death in 1507.

The earliest of his known dated works is also one of his most famous: it is the series of the Seven Stations of the Cross along the road from St. Sebald's Church to the Cemetery of St. John, in Nuremberg. Kraft excelled in, and reproduced with pathos and dramatic effect, the incidents of the Passion—a subject which he often selected. A very different effect is produced by the genre piece (*fig.* 8) called the City Scales of Nuremberg. The scale-master, his assistant, and the merchant are all well arranged in characteristic postures true to life.

*Peter Vischer.*—Passing by other important masters of this time, like Tilman Riemenschneider of Würzburg, we reach the greatest master of the German Renaissance, Peter Vischer (died 1529). He was famous as a bronze-caster, and his great work was the Tomb of St. Sebald, at Nuremberg. In him more than in any other German sculptor we see the influence of the classic art of Italy, whose beauty and symmetry he was able to engraft on the German style.

*The Shrine of St. Sebald* (*fig.* 9), is certainly a *chef-d'œuvre* from

an architectural, a decorative, and a sculptural point of view. The symmetry of its proportions and the elegance of its details are remarkable. The statues of the apostles that decorate its piers are the most classic part of the monument. The artist placed the sarcophagus on a base which he decorated with reliefs from the life of the saint. At one end stands a statuette of St. Sebald in pilgrim's dress, and below a figure of Vischer himself (*pl. 22, fig. 10*) in a leathern apron and cap. This portrait of the artist exhibits his plain and sterling character and at the same time typifies the German burgher class. The reliefs on the base are more characteristically German and less classic than the statuettes of the apostles, in which Vischer broke loose from the usual realistic treatment.

A bronze structure encloses the sarcophagus. In front of each of the two long sides rise four shafts connected by pointed arches. Above these three miniature domes with charming canopies crown the whole. The style of the Renaissance is here blended with the Gothic in a way that offends less than usual. The entire mass rests upon fishes and snails.

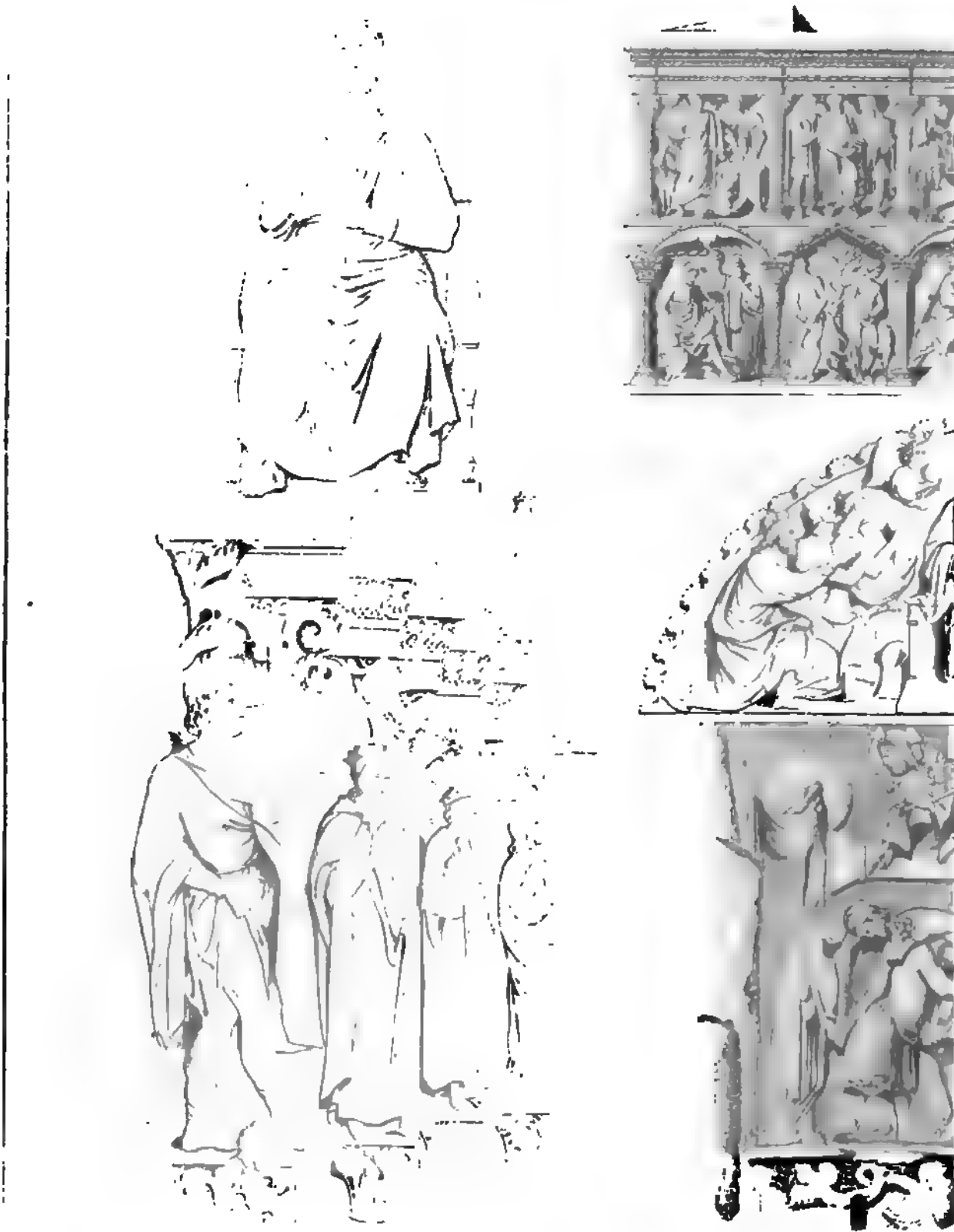
At the four corners sit conquerors of Sin and Death—the lion- and dragon-slayers, Samson and Hercules, Nimrod and Theseus. Between them, on the basement, figures from pagan mythology, tritons and nymphs, disport themselves among animals and plants. Among these the virtues Strength, Moderation, Prudence, and Justice are keeping watch, and above are groups of children at play, who appear at first childishly helpless, then more free and assured, finally with musical instruments, like a heavenly choir. On the very summit stands the Christ-child. At the corner of the columns there are graceful mermaids and harpies serving as candelabra (*figs. 12, 13*). Halfway up the columns are placed the famous apostles (*fig. 11*).

*Cenotaph of Maximilian.*—Perhaps the most magnificent production of bronze-casting of this entire period is the series of colossal bronze statues that surround the immense marble sarcophagus of the emperor Maximilian I. in the Church at Innsbruck. The entire work was planned under the emperor's supervision by Gilg Sesselschreiber of Augsburg. Many artists had a share in it, and especially Peter Vischer, who is thought to have executed the statues of King Arthur and Theodoric the Goth. The twenty-eight bronze statues represent famous heroes, kings, and princesses—ancestors or connections of the imperial house of Austria. Twenty-three half-size statues were arranged to surround the monument more immediately. The large statues are of very unequal merit, though all are imposing. In some cases too much attention is given to minutiae of costume, to the detriment of the general effect, but in others great elegance is shown. The statue of Theodoric (*fig. 14*) is one of the most graceful of these figures.

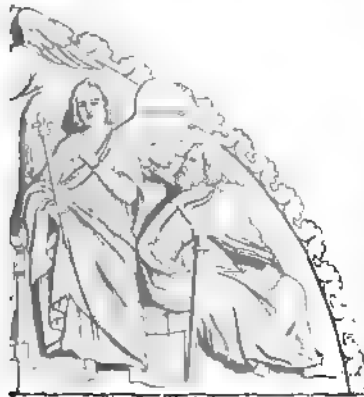
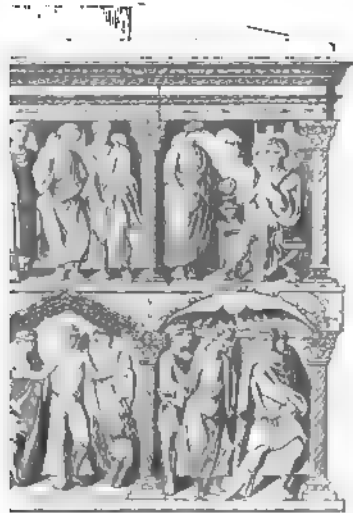
*Literature.*—DOHME, *Kunst und Künstler Italien*; PERKINS, *Op. cit.*; MÜNTZ, *La Renaissance en Italie et en France* (Paris, 1885); LÜBKE, *Geschichte der Renaissance in Deutschland* (Stuttg., 1882).



## EARLY CHRISTIAN, BYZANTINE



1. Bronze statue of St. Peter, in the Basilica of St. Peter at Rome. 2. Reliefs on the front of the marble sarcophagus in the Vatican Museums (Rome). 3. Panel relief from the bronze door of the old Basilica of St. Paul outside-the-walls (Rome). 4. Rock relief near Horn (Westphalia). 5. Sculptures from Freiburg Cathedral: 7. Statues on the side walls; 8. Relief in the choir.



Bassus, in the crypt of St. Peter's at Rome. 3. Marble statuette of Christ as the Good Shepherd, in the Lateran  
ry book-cover, carved by the monk Tuilo, in the Monastery of St. Gall (Switzerland). 6. Externstein; relief on a  
f the Golden Portal.





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4



5

1. Marble statue of St. Hippolytus of Porto, in the Lateran Museum (Rome). 2. Front of the ivory throne of Maximianus, Bishop of Ravenna, in the Cathedral at Ravenna. 3. Archangel, from an Eastern Diptych, in the British Museum. 4, 5. Reliefs on the façade of Ferrara Cathedral.

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.



1



1. Early Christian sarcophagus, in the Lateran Museum (Rome). 2. Statues from the "Porte Sainte-Anne" of Notre Dame (Paris). 3. Birth of the Virgin (Orcagna), from the Tabernacle of Or San Michele (Florence).





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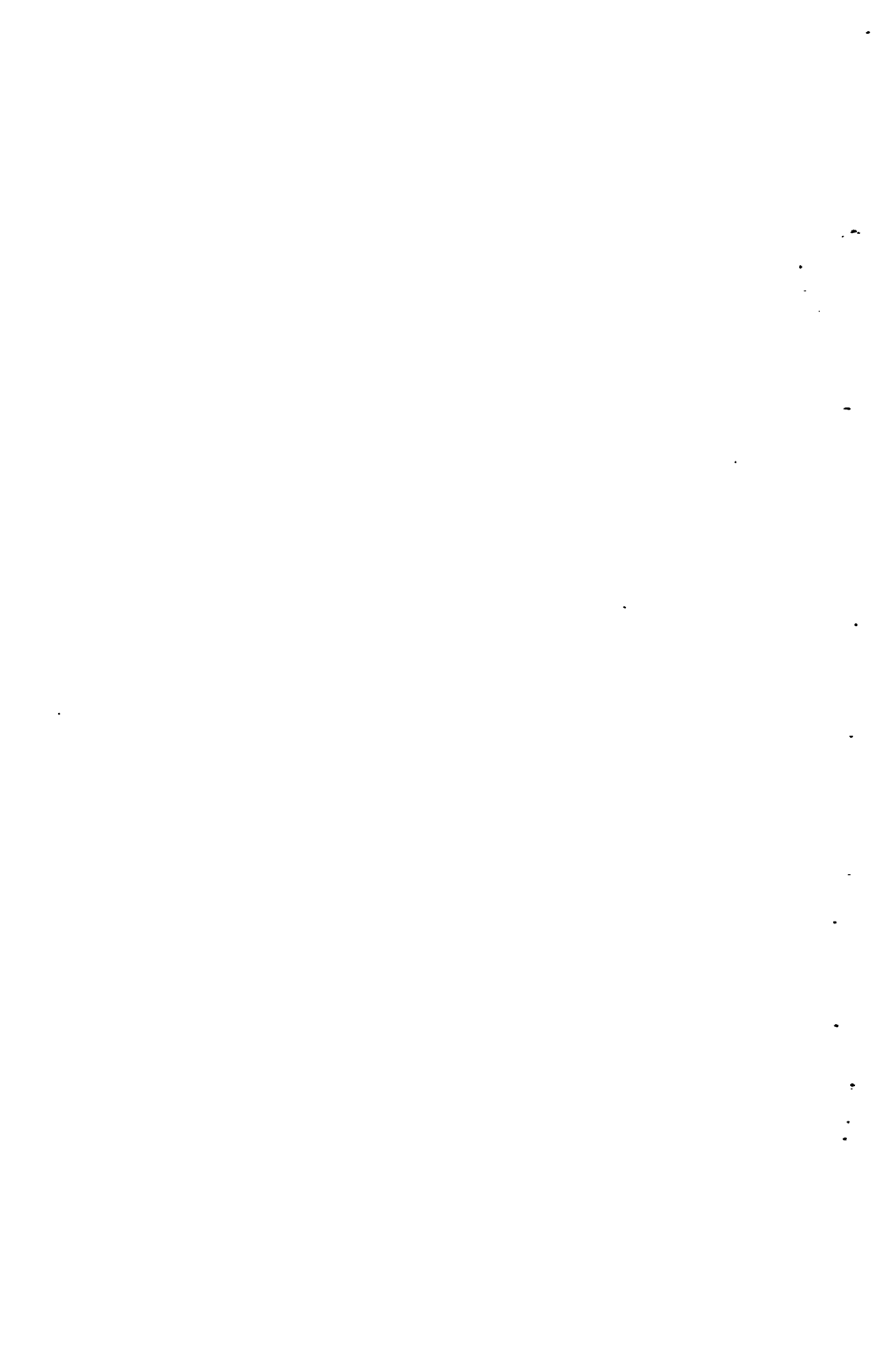


4



5

1-3. Statues from the north porch of the Charres Cathedral 4 Virgin and Child with adoring angels, from the Cathedral of Florence 5 Universal Harmony, bas relief from Giotto's Campanile at Florence.





1



2

1 Reliefs from the central pilaster of the façade of Orvieto Cathedral 2. Creation, reliefs from the Creation pier of the façade of Orvieto Cathedral.







1. Statue of Christ, from the portal of the Cathedral at Rheims. 2. Death of the Virgin, relief from the tympanum of a wise and a foolish virgin, from the Bridal Door of the Church of St. Sebald at Nuremberg. 6. Mary of the Annunciation (Adam Kraft), relief over the gateway of the Civic Weighing-house at Nuremberg. 9. Shrine of St. Sebald. 12, 13. Candelabra on the Shrine of St. Sebald. 14. Bronze statue of Theodorik, from the cenotaph at Nuremberg.

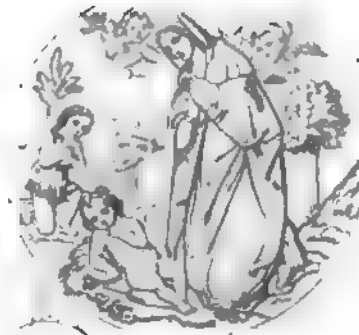
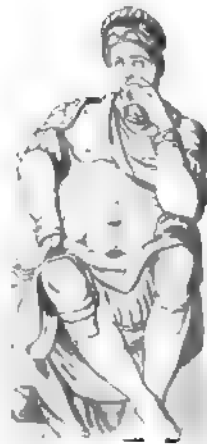
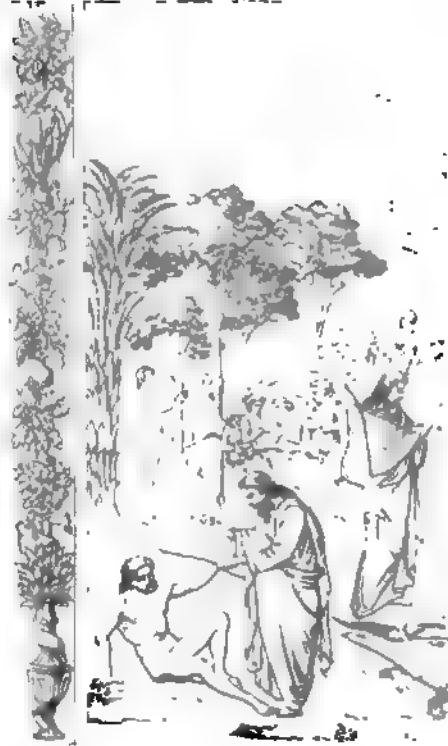


Strasbourg Cathedral. 3. Statue of Duke Robert of Normandy, from his monument in Gloucester Cathedral. 4. 5. Statues of the Virgin Mary of the Coronation, wooden reliefs of the Virgin (Veit Stoss), in the Church of St. Lawrence at Nuremberg. 8. City of Nuremberg (Peter Vischer), in the Church of St. Sebald at Nuremberg. 10. Peter Vischer; 11. An apostle, statuette from the Emperor Maximilian I. at Innsbruck.





## GOTHIC AND ITALIAN RE

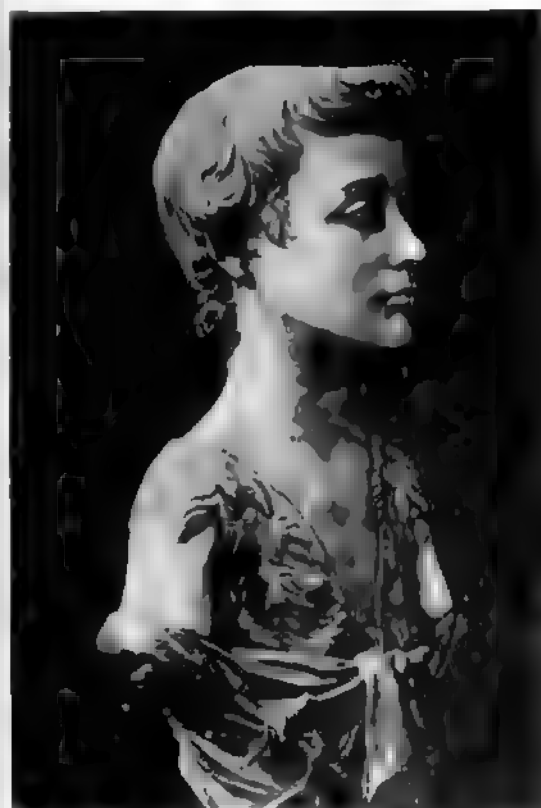


1. Adoration of the Magi, relief from the pulpit of the Baptistery at Pisa (Nicola Pisano). 2-4. Relief from the front of the pulpit of the Baptistery at Pisa (Ghiberti). 5. Annunciation (Donatello), in Santa Croce (Florence). 6. Adoring Magi (Michelangelo), in S. Pietro in Vincoli (Rome). 9. Bronze statue of Mercury (Giovanni da Bologna), in the Uffizi (Florence).



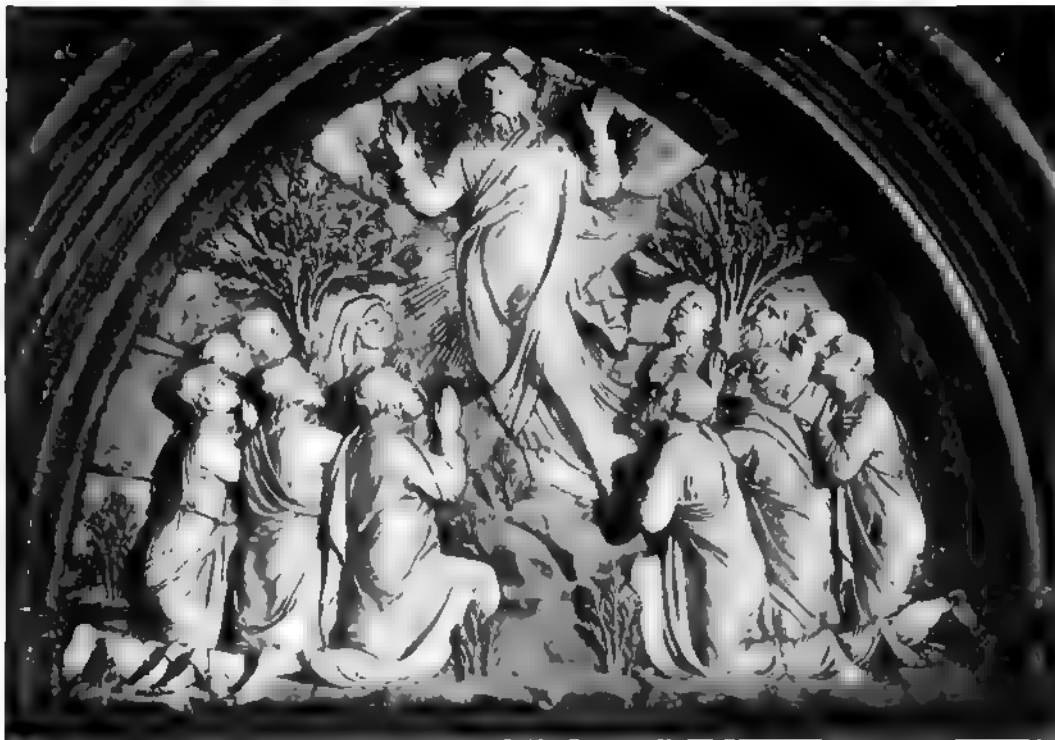
of the Baptistery at Florence : 2. Annunciation (Ghiberti) ; 3. Meeting of Mary and Elisabeth (Andrea Pisano) ;  
 4. Della Robbia). 7. Monument of Lorenzo de' Medici at Florence (Michelangelo). 8. Statue of Moses  
 . 10. Apollo and Daphne (Bernini).





1. Head of the Virgin (Donatello?), in the Municipio Palace at Empoli. 2. Bust of the youthful John the Baptist (Donatello), in the Pinacoteca (Faenza). 3. Diomedes with the Palladium (Donatello), relief of the Rucellai Palace (Florence). 4. Bronze statue of David (Verrocchio), in the Florence Museum.

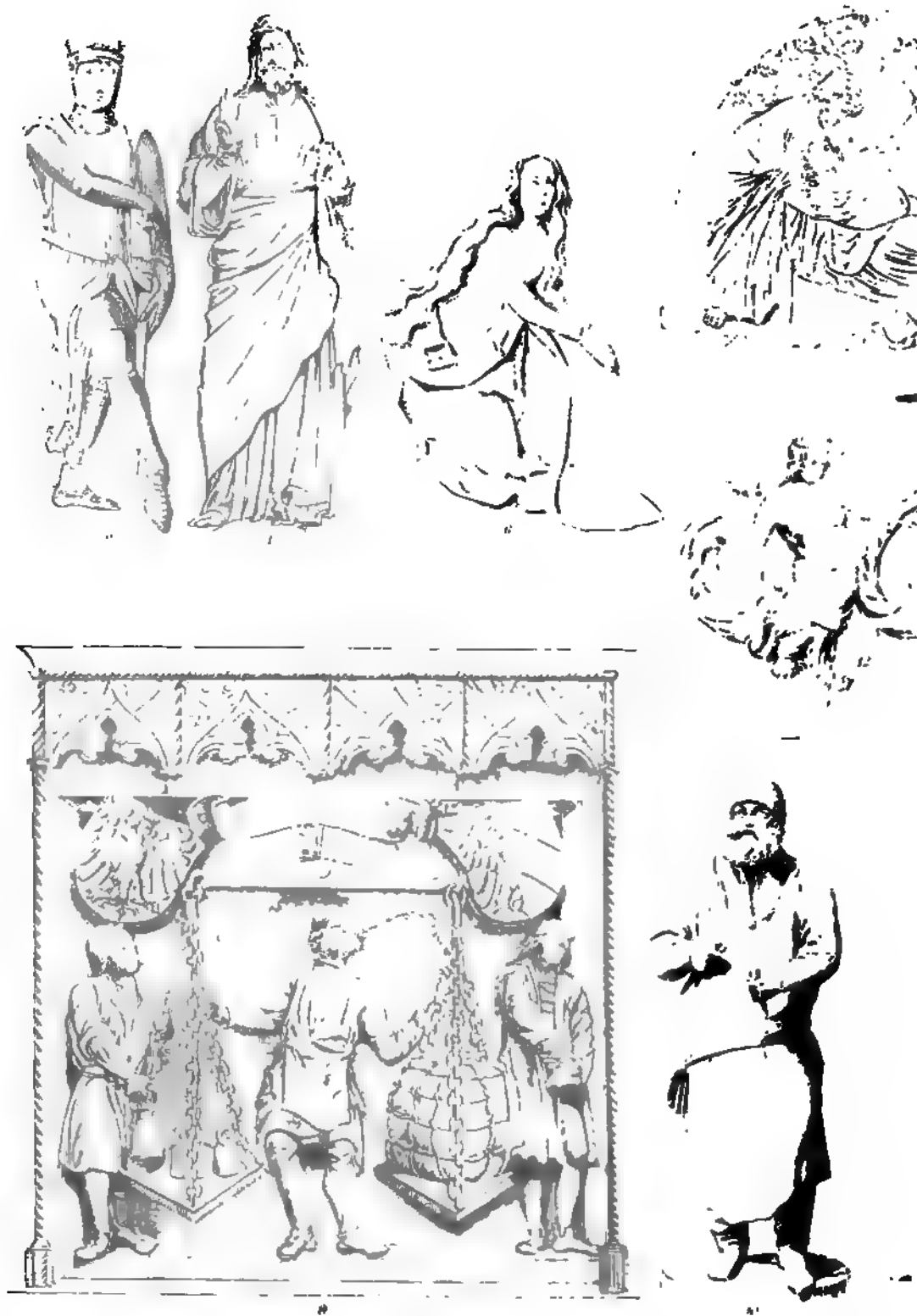




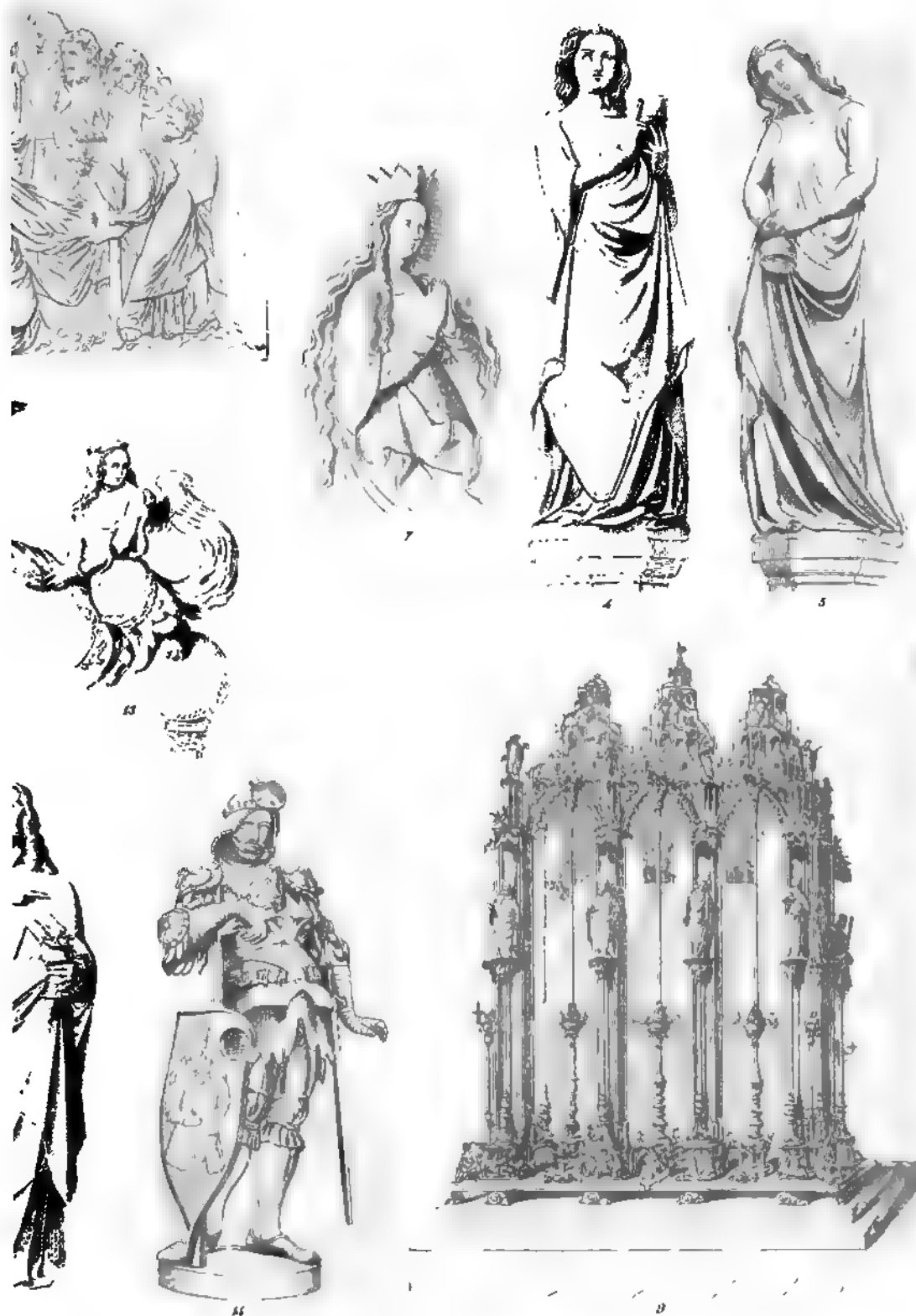
1. Singing-boys, slab from a marble choir screen (Luca della Robbia), in the Museum of Florence. 2. Adoring Madonna (Andrea della Robbia), in the Museum of Florence. 3. The Ascension (Luca della Robbia), from a tympanum of the Cathedral at Florence.







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## GOTHIC AND ITALIAN



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4. Creation and fall of man (Ghiberti) 5. Annunciation (Donatello), in Santa Croce (Florence). 6. Adoring Kings  
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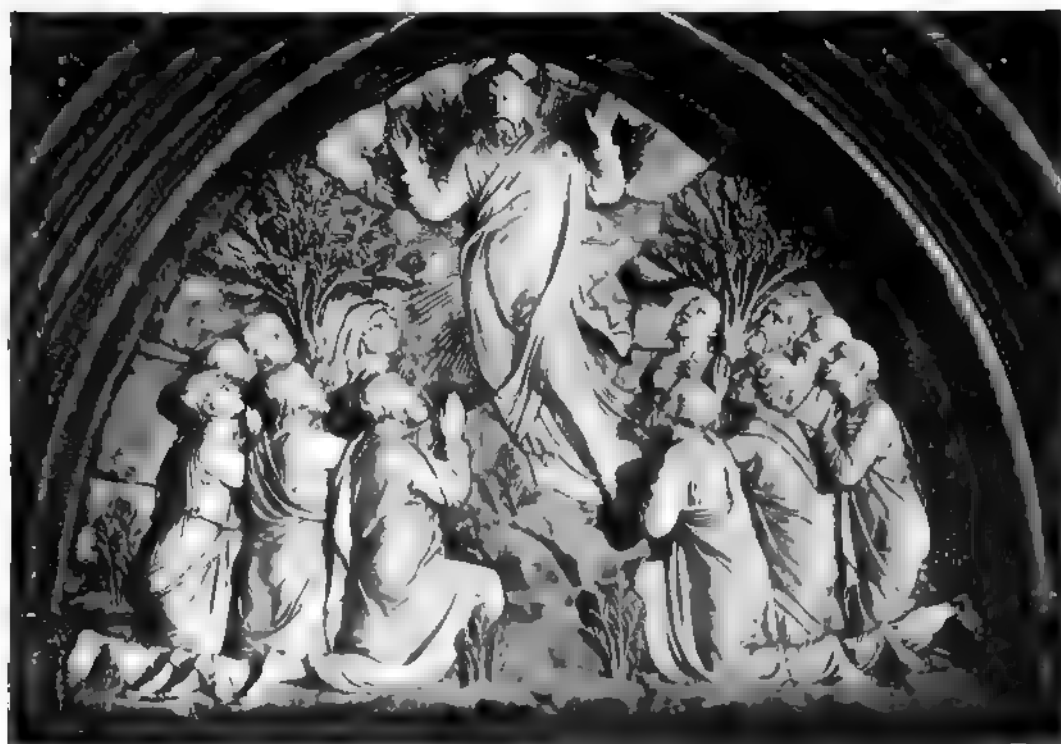
1. The Baptistery at Florence: 2. Annunciation (Ghiberti); 3. Meeting of Mary and Elisabeth (Andrea Pisano);  
4. Descent from the Cross (Della Robbia). 5. Descent from the Cross (Della Robbia). 6. Descent from the Cross  
(Della Robbia). 7. Monument of Lorenzo de' Medici at Florence (Michelangelo). 8. Statue of Moses  
(Michelangelo). 9. Monument of Lorenzo de' Medici at Florence (Michelangelo). 10. Apollo and Daphne (Bernini)





1. Head of the Virgin (Donatello (?)), in the Municipal Palace at Empoli. 2. Bust of the youthful John the Baptist (Donatello), in the Pinacoteca (Faenza). 3. Diomedes with the Palladium (Donatello), relief of the Riccardi Palace (Florence). 4. Bronze statue of David (Verrocchio), in the Florence Museum.



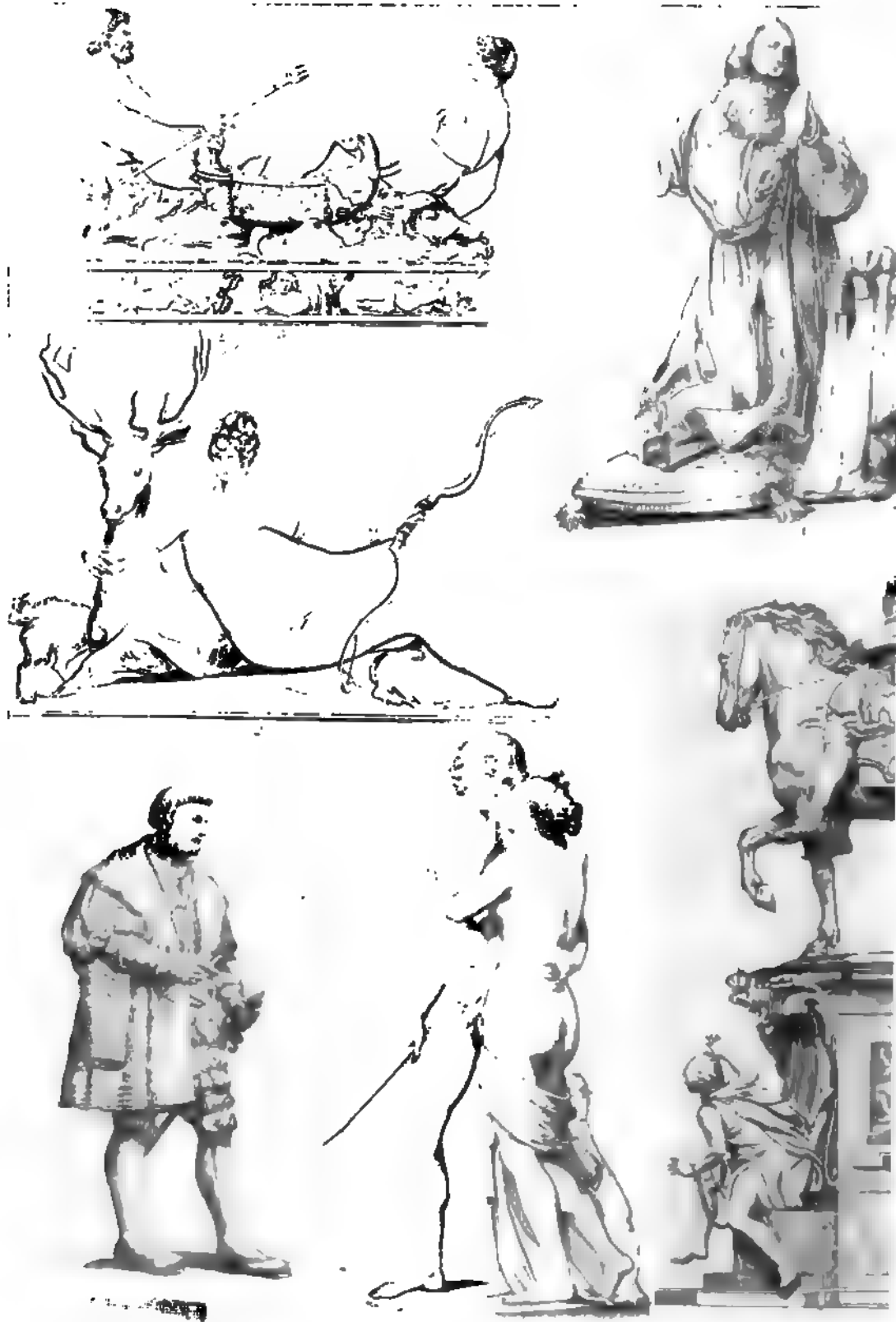


1. Singing boys, slab from a marble choir-screen (Luca della Robbia), in the Museum of Florence. 2. Adorning Madonna (Andrea della Robbia), in the Museum of Florence. 3. The Ascension (Luca della Robbia), from a tympanum of the Cathedral at Florence.





## RENAISSANCE AND



1. Portrait-statue of the Infant Don Alfonso (Gil Siloe). 2. Diana of Poitiers (Jean Goujon), in the Louvre. 3. Venus and Adonis (Benvenuto Cellini), in the Ambras Collection (Vienna). 4. Venus and Adonis (Canova). 5. Statue from the museum of Bavaria at Munich (Candido). 6. Equestrian statue of the Great Elector at Berlin (Schlüter). 7. Statue of



Rape of Proserpine (Girardon), at Versailles. 4. Caryatid (Jean Goujon), in the Louvre (Paris). 5. Salt-cellar of Alfieri (Canova). 8. Relief from the monument of Henry VII. (Jean Goujon). 9. Statue of Duke William the Great at Stettin (Schadow).



## II. PAINTING.

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### I. EARLY CHRISTIAN PAINTING.

THE gloomy passages of the Catacombs were the birthplace of early Christian Painting—a birthplace that, from a merely artistic standpoint, was hardly conducive to ushering in a vigorous and magnificent manhood. The first Christian artists in the second and third centuries of our era worked in secret, with slender means and slight training; and yet we cannot help admiring their work and sympathizing with it far more than with the wall-paintings of Pompeii, the pagan city of the dead. Certain things the dying Roman art and the newly-arising Christian painting had in common, but these were only technical resemblances.

*Catacomb Architecture.*—Before describing any of the frescos it will be necessary to show how they were placed in the Roman catacombs. These subterranean burial-places of the early Christians consisted of long and winding narrow passages excavated under ground in the tufa-bed. In their walls were cut many openings (*loculi*), which after receiving the bodies were closed with a marble slab generally inscribed with the name of the deceased. Opening out of these corridors at intervals were small chapels which had a double use: they were the resting-places of the great martyrs, and also the centres of worship where, especially in times of bitterest persecution, the faithful came together to attend divine service. These chapels were naturally the most highly decorated parts of the catacombs; the vault and walls were generally frescoed, as were also the arched tombs, of which each chapel contained two or three. The painting was either *fresco*, so called because painted on the fresh plaster of the walls, or *secco*, a painting on the dry plaster. The design was commonly in two colors, a reddish brown and a bluish green.

The earliest of these catacombs were founded at the close of the first century; these were small, and reached their final enormous extent only in the second half of the third century. They were at first private burying-places placed under the sanction of the common Roman law; but when that protection was denied them, they came under the control of the ecclesiastical authorities and assumed great importance. A number of small cemeteries were then joined together by numerous connecting passages, thus forming the present large catacombs, in which it is still easy to distinguish the various epochs and the different parts. Soon after the Peace of the Church, in the fourth century, granted by the emperor Con-

stantine, these catacombs began to be deserted, and it became more and more the custom to bury in cemeteries above ground. For this reason there are in the catacombs but few paintings later than the fourth century, and those we meet with are a part of restorations due to the piety of popes of the sixth, eighth, and ninth centuries.

*Catacomb Paintings.*—In the catacombs the ornamental decoration of many of the ceilings of the chapels is based on the same models as those followed by contemporary pagan art. Pupils in the same workshops, the painters naturally employed similar designs wherever the new religion had no share; but it is in the figured compositions that the contrast comes out most strongly, between the light and often reprehensible scenes of Pompeii and the pure and Heaven-inspired figures of early Christian painting. Unfortunately, the execution of these works was generally hasty and imperfect.

*Characteristics and Classification.*—The earlier paintings are most classic in character, like some in the catacombs of Domitilla, Priscilla, and Prætextatus, in Rome, and San Gennaro, in Naples, which contain decorative frescos in the so-called Pompeian style. Later on the technique deteriorates, but, on the other hand, the ideal side of the art grows and expands. The greatest of Christian archæologists, Commendatore de Rossi, divides these early paintings into six classes, which may be reduced to five. Though all have a symbolic character, the first are strictly

*Symbolic Representations*, expressing ideas by means of artistic signs, of which there are many examples, like the dove as a symbol of the soul, the palm of martyrdom, the vessel of the Church, the sign of the cross, the anchor or hope, the fish as a symbol of Christ: the latter symbol, originating from the Greek word  $\text{ΙΧΘΥΣ}$  (fish), is formed from the initials of the words  $\text{Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ}$  (Jesus Christ, the Son of God, Saviour). This was the favorite class of subjects, conveying as it did to the eye of the believer such beautiful lessons of faith and hope.

*Allegorical Scenes* make up another smaller but important class. The oft-repeated scene of the vine among which little genii are climbing and playing or picking the grapes, reminds us at once of the familiar parable, "I am the vine, ye are the branches." The parable of the Wise and Foolish Virgins is also represented in some early paintings. But the most important of all is the figure of the Good Shepherd. This parable was one that was cherished with great tenderness by the early Christians as the type of the salvation brought by Christ into the world. The subject is treated hundreds of times and in many ways. The Good Shepherd sometimes stands in the midst of his flock, sometimes he is seated caressing a favorite, but most often he is represented as bringing back tenderly on his shoulders the one lost sheep. To this series ought perhaps to be attached some of those scenes that seem borrowed from classic art, like Cupid and Psyche.

*Biblical Scenes.*—The third class of subjects contains entirely figured compositions which have often both a symbolic and an allegorical mean-

ing. They are taken from both the Old and the New Testament, but are invested with a meaning far beyond the historical, being chosen not as striking or picturesque episodes in history, but as inculcating some great religious or moral lesson. Art was rapidly becoming the handmaid of Religion. In Noah and the ark we find symbolized the salvation through baptism and regeneration. The Deluge washed the world of its sins; the Ark represents the true Church, and Noah the typical believing soul. Many other subjects taken from the Old Testament, like Cain and Abel, Moses striking the rock in the wilderness, Job, Samson, and the Three Children in the fiery furnace, have a similar significance. One of the greatest favorites with these early artists was the history of Jonah; every episode in it is repeatedly treated, and sometimes an entire ceiling is covered with the different scenes. Two of these scenes are illustrated in Figure 2 (*pl.* 28). Other subjects will be mentioned in describing the Plates.

*Historical, Iconographic, and Liturgical Subjects.*—The fourth category includes historical and iconographic subjects, like portraits of Christ, the Virgin and Child, portraits of Paul and Peter, etc., and to the fifth belongs a very limited number of so-called liturgical subjects.

*Early Frescos: Cemetery of Lucina.*—On Plate 27 (*fig.* 1) and Plate 28 (*fig.* 1) are reproduced two excellent examples of catacomb frescos. The earliest (*pl.* 28, *fig.* 1) is taken from the Cemetery of Lucina, where it adorned the vault of a chapel. It belongs, probably, to the second century, and, though much damaged, is a fine example of the style halfway between the early purely decorative Pompeian-like designs and the more religious compositions of the third century. The general scheme of the decoration is charming—a large circle, supported on pendentive-like frames, enclosing figures. In a small central circle is a much-mutilated figure of Daniel standing between two lions; in a cross-like framework outside the circle are four charming heads with long and wavy locks, and, beyond, four more, of larger size, with hair standing up. According to Garrucci, the first heads represent the region of the stars and planets; the second, which rest on scroll-like flowers, that of the winds and vapors.

In the pendentives are four figures, each standing on a flower, which are in reality but two repeated. One is the Good Shepherd, the other a female figure whose outstretched arms are raised in prayer. In early Christian art this figure—which we call the *orante*, or praying figure—stands for the soul of the believer. It is sometimes represented as in Paradise between the two emblematic trees, frequently on the slabs that close the *loculi*. It came to symbolize the Church of believers, and later the Virgin Mary, who quite early was considered to represent the Church.

Between the pendentives are four compartments, each containing a winged flying figure, quite naked, with flowing drapery behind, holding in one hand a crook and in the other a vase or flower: these figures probably represent the four seasons. In this charming ceiling the heavy plain lines that enclose the figures are offset by a network of garlands and flowers and decorative *motifs*. The figures themselves are full of grace and beauty,

being sometimes, as in the winged genii and the orante, almost Greek in manner.

*Catacombs of St. Callixtus.*—The second example (*pl.* 27, *fig.* 1) is almost as early as that of Lucina, and shows a similar stage of art, in which the decorative was placed side by side with the religious. This fresco adorns the vault of a chapel in the Catacombs of St. Callixtus. Ornamentation takes here a much less important share than in the previous work. In the central compartment, in the midst of a landscape, is Orpheus, in Phrygian cap and trousers, seated on a rock, playing on the lyre. Around him, in a charmed circle, are the animals attracted by his music—wild animals like the lion and the panther, tame animals like the horse and the ram, together with a snake, a turtle, and many birds in the overhanging trees. Eight small compartments surround this centre; four of these contain only landscape scenes, with trees, cows, and rams, while in the other four are depicted biblical scenes. First we see the slight but vigorous youthful figure of David holding in his hand his sling ready for action; next is Moses striking the rock—a symbol of the water of life; the third and fourth subjects are Daniel between two lions and Christ raising Lazarus, whose mummy-like body stands in a small tabernacle.

*Portraits of Christ.*—There were no portraits of Christ in early sculpture; as we have seen (*p.* 60), the earliest representations of the Saviour were symbolical and quite impersonal. Whether represented as the Good Shepherd or as performing miracles, he was a youthful, beardless figure with long flowing locks and refined features. The bearded type of Christ appears in the fourth and fifth centuries, when art wished to create a more individualized figure of the Saviour. This type of quiet majestic beauty, as it was then conceived, is well described in the so-called letter of Lentulus, procurator of Judea, to the Roman Senate. In early art it is best given by the portrait in the Catacombs of St. Callixtus (*fig.* 2). The majestic brow, eyes full of light, speaking mouth, and long flowing hair make it a work of great interest. It even has a modern air, as if it might have been done by an Overbeck. The absence of any nimbus, or glory, and the partial absence of drapery prove its great antiquity.

To a much later period belongs the head reproduced in Figure 3, taken from a fresco of the Catacombs of St. Pontianus. This is a type with which we are familiar in the mosaics of the sixth century. The face is still mild and the hair long and flowing, but it has lost the artistic qualities of the earlier work. Christ here holds a book in his left hand and blesses with his right, and his head is surrounded with a cruciform nimbus.

*Naturalistic Character of Early Painting.*—This art of the catacombs is certainly naturalistic; as far as its form is concerned it is simply a copy of nature. Then as at no subsequent period was pure decoration mingled with sacred subjects. There was no hesitation in representing the

nude figure or in adopting many themes common in the classic art of the period. But this naturalism did not extend so far as that of the Renaissance, for it did not give the illusion of life.

*Theological Art.*—It was only in the fifth century that a really theological art arose—an art whose outward form was related to the ideas expressed, and whose subjects were not merely symbols, but religious realities. This change was, of course, connected with the triumph of Christianity under Constantine and his successors, in the fourth century. When the great basilicas erected by them above ground gave scope to an innumerable army of artists, then there was created a whole cycle of religious subjects entirely unknown to the painters of the catacombs. At this time frescos were still extensively used, but the favorite branch of painting, and that which has been best preserved, was mosaic-work.

*Mosaics: Roman Pavements.*—The Romans had used mosaics principally for floors, and many are the examples of fine pavements containing pictures in colored marble cubes, sometimes of a most elaborate character. The famous Palestrina mosaic represents a gorgeous Egyptian landscape with a busy city whose flooded streets swarm with boats, and where a gorgeous procession proceeds toward a temple, while farther on, in the trackless desert, are troops of strange monsters hunted by negroes with bows and arrows. But these compositions were seldom transferred to the walls; this was mainly to be accomplished by Christian artists.

*Wall-mosaics.*—In the fourth century the architects who erected the great basilicas understood that mosaics were the best kind of pictorial decoration for architecture, as their sombre and deep coloring harmonized with the architectural forms and gave them greater majesty, and there soon arose a large school of mosaicists who generally used, not the cubes of marble employed for pavements, but cubes of composition and glass, by which it was possible to obtain a far greater variety of coloring. With these mosaics they adorned not only the semicircular end of the church, the apse, which was the most sacred part of the edifice, but also the wall adjoining it and the great triumphal arch placed at the transept. Sometimes, as at Sta. Maria Maggiore, the entire surface of the walls of the nave was covered with mosaics; sometimes, also, the interior and exterior walls of the façade, as at Santa Sabina and St. Peter, all basilicas in Rome. The grand effects thus produced have never been surpassed in religious architecture.

*Schools of Mosaic Painting.*—Rome and Ravenna were, and still are, the two great centres of mosaic painting. In Figure 4 (*pl.* 27) we see the apse and triumphal arch of St. Paul outside-the-walls, in Rome, both much damaged by the fire of 1823, especially the apse mosaic. The upper mosaic was executed under Theodosius and Galla Placidia, being finished in 440 A.D. The scene is taken from the Apocalypse, and is one often met with in mediæval art. The half figure of Christ, set in the clouds, and from which proceed rays of light, has around it, above, the four living creatures, or symbols of the evangelists, and below the four and twenty elders

presenting their crowns; lower down are figures of St. Peter and St. Paul. The style of this mosaic is very different from that of the catacombs. Less free and artistic, it has lost all classic elements and possesses a certain Byzantine severity, but the restorations it has undergone make it difficult to criticise its original style.

The scene in the semi-dome of the apse below is in the Byzantine style of the thirteenth century, as far as anything remains of that time, having been executed under Pope Honorius III. by some mosaicists sent him from Venice by the doge. Christ is represented enthroned between St. Paul and St. Luke on his right and St. Peter and St. Andrew on his left. The flowery landscape with its birds and insects reminds one of an earlier classic work which probably existed in the same place.

At the same time Ravenna was being filled with interesting churches. The mosaics of the two baptisteries, of the archbishop's palace, and of the mausoleum of Galla Placidia belong to the fifth century, while those of S. Vitale and of the two churches of S. Apollinare belong to the sixth.

*Miniatures.*—To complete our glance at the various branches of painting during the early Christian period a word should be said of miniature-painting. As early as the close of the fourth century it became the custom to decorate codices of the Old and New Testaments with an elaborate cycle of paintings illustrating each important event. These interesting series became the Bible of the ignorant, and, being probably transferred from the pages of manuscripts to the walls of churches, gave rise to those elaborate series of paintings and mosaics of which we hear, and a few of which we can still see. They were dedicated to the people to inspire them with a love of holy things and to bring back to their memory and illustrate the teachings of their pastors, as they were not able in their ignorance to consult the sacred book themselves.

## II. BYZANTINE AND CARLOVINGIAN PAINTING.

When the graceful but rather childish productions of the classic spirit had passed away from Christian art, being displaced by a more thoughtful and religious style, the East began to gain more influence over the West.

*Classic Character of Eastern Art.*—Early painting in the East was not far different from what we have seen in the catacombs of Rome—witness the mosaics in St. George, at Salonica—but with Justinian in the sixth century there is developed an original Byzantine style in painting as in the other arts. This style did not, like early Christian painting, first allow itself to be inordinately classical and then rush to the opposite extreme; it preserved strong classic traditions of the Greek school, but penetrated it so thoroughly with the new Christian spirit that it formed a perfect whole. This classic spirit, though it diminished as time went on, was never totally extinct, as was previously remarked under Sculpture (p. 64), and painting never fell in the East into such degradation as it did in the West.

*Mosaic of Sta. Sophia.*—The reproduction on Plate 27 (*fig. 5*) is a good example of this fact. It is a mosaic over the door of the famous Church

of Santa Sophia, at Constantinople, built by Justinian toward the middle of the sixth century. The mosaic is later, probably of the time of Basil the Macedonian (867-886 A.D.), when most of the mosaics were restored and others added. It is, consequently, not of the best period of Byzantine art; still, the figure of the enthroned Christ is one of the finest in the whole range of mediæval painting. He blesses with his right hand and holds in his left the open book of life, with the words, "Peace be unto you! I am the light of the world." At his feet lies prostrate the figure of the emperor (Basil?) in his state robes. On either side of Christ is a half figure enclosed in a circle—a unique arrangement. That on the right is the Virgin, that on the left an archangel; both have classic features and are extremely beautiful.

*Painting in the West: Its Degradation.*—While painting remained in a flourishing condition in the East during the six or seven centuries succeeding Justinian, in Europe it underwent many vicissitudes. The decadence at the close of the sixth century was followed at the close of the eighth by a revival which continued through the early part of the Carolingian period. At that time no church was considered finished until it had been filled with frescos, and we know of edicts passed by Charlemagne and his successors for the encouragement of painters. Unfortunately, the quality of these works did not equal their quantity. The painters possessed neither the artistic facility of the early Christian period nor the religious faith of the fifth century: the decay in culture of all kinds made a special revival in painting impossible. Whether we study the late frescos added by the popes of the eighth and ninth centuries in restoring the catacombs, or the above-ground wall-paintings contemporary in Italy and Germany, or the miniatures, we find the same defects—a total ignoring of classic traditions and the beauties of early Christian art, without any attempt at the study of Nature.

### III. PAINTING OF THE ROMANESQUE PERIOD.

Although there is usually a very close connection between the various branches of the Fine Arts, their fluctuations in style, revivals, and decay corresponding in most cases, the condition of painting during the entire Romanesque period is a remarkable exception to this rule; for, while there was a new birth, first in architecture and then in sculpture, painting remained almost stationary. In fact, in Germany, at the close of the tenth century, when Carolingian and Byzantine influences were still felt, its condition was better than during the eleventh century and the early part of the twelfth, when it relapsed into a more barbarous state, to rise again toward the close of the twelfth century in preparation for the Gothic development.

*Early Revival in Germany: Miniatures.*—A revival of painting took place in Germany at the close of the tenth century. Under the

strong and wise rule of the Othos and Henry II., Germany became in every respect the foremost nation of Europe, and in the arts she took progressive steps which were followed by other nations only after a considerable interval of time. The codices of Otho II. and Otho III. at Paris, Gotha, Munich, and Treves are the best examples of the art of this period; for, though they show painting on a small scale, they are wonderfully well preserved. In these examples reminiscences of Byzantium and of the Carolingian period are manifest, but there is more artistic spirit, a better understanding of form, a more harmonious decoration, than in any previous works. The maintenance of these finer qualities, however, was of short duration, as, being produced to meet the requirements of the refined taste of the court, they were artificial, and were not founded on any national development; nor was there anything of a corresponding character in other countries.

*Various Developments of Italian Painting.*—Both in France and in Italy the painting of the eleventh century is barbarous. This was a consequence of the new impulse, of the casting away of preceding traditions, and of the beginning of new methods. In Italy, among Lombards, Latins, and Greeks of the lower empire, so many different elements were at work that the productions of its art, taken together, resemble a mosaic patchwork. In the South the stiff Italo-Byzantine forms are prevalent in their most impressive aspect, while less artistic developments of the same style are found in many other parts of the peninsula.

At this time Rome was a great centre of fresco-painting. In the earlier period, up to the close of the ninth century, mosaics had been the favorite form of church decoration; but this was no longer the case during the Romanesque period, when the art of mosaic-work was not so generally practised. Important frescos of the eleventh and twelfth centuries exist at S. Urbano alla Caffarella, and especially at the Basilica of San Clemente.

*The Classic Frescos of San Clemente.*—The subject chosen from the series of San Clemente at Rome (*pl.* 28, *fig.* 3) represents one of the miracles performed by the relics of the saint. We see the interior of the church, with the altar, over which the tabernacle rises, and near which an anchor is hung. Around the church is represented the sea full of fishes. The front group includes a woman who stoops down to embrace and take up her child; she is repeated standing, while a bishop, followed by a long procession, is approaching her with signs of amazement. The explanation is as follows: The church where the bones of the saint lay, being built close to the water's edge, was often completely overflowed, and, this happening once on the anniversary that brought crowds of worshippers to the shrine, a woman who had laid her infant by the altar forgot him in her flight until too late. On her return at the next anniversary, to her joy she found, on the same spot, her child alive and unharmed.

This entire series differs essentially from the stiff and barbarous Italo-Byzantine works of the period; there is considerable grace about the figures and an attempt at expression in the faces. They are not merely outlined, but are well and strongly formed, and there is often a classic beauty about the drapery and heads, especially in the figures (not shown in our illustration) of the donor and his wife—a quality which we perceive in Byzantine miniatures of the tenth and eleventh centuries, and which was doubtless due to an Eastern influence.

*Extension of the Roman School.*—The influence of this Roman school was felt throughout an extensive territory, and perhaps the best examples are the numerous series that decorate the walls and vaults of the subterranean church in the Cathedral of Anagni, those of the monastic churches at Subiaco, and the apse of the church at Nepi. The subjects were quite varied. At Anagni, for example, not only is the entire Old-Testament history represented, but also many scenes from the New Testament, especially from the Apocalypse, as well as figures of saints, are given. The Apocalypse and the Last Judgment had become at this time favorite subjects. Beginning with the mosaics of the ninth century in Rome and the earliest frescos of the churches of Lombardy, there is an uninterrupted series extending to the time of the revival under Giotto. It is probable that the influence of the East is to be recognized in this fact, as these scenes were perhaps most frequently depicted by Byzantine artists.

*Other Italian Schools.*—The magnificent churches erected by Greeks, Lombards, and Normans in the South of Italy and in Sicily afforded a broad field for the exercise of the art of painting in various phases. After the reintroduction of mosaic-painting from Constantinople by the school of Monte Cassino, many churches had their apses and walls decorated with mosaics in which the Byzantine style is seen in its purest condition. The greater part, however, were adorned with frescos whose age is, unfortunately, still uncertain. At the same time, the churches of the North of Italy were decorated by a school more connected with the North of Europe and less with the Byzantine school; on the other hand, Venice was entirely Byzantinized, and was a centre of mosaic-painting, as is proved by San Marco.

*The Byzantine Mosaic of San Paolo.*—When, at the beginning of the thirteenth century, Pope Honorius III. wished to place a mosaic in the apse of the ancient Basilica of St. Paul outside-the-walls at Rome, he was obliged to send to the doge of Venice for mosaicists. The work which they executed is represented in the lower part of Figure 4 (*pl.* 27), which it is interesting to compare with the mosaic of the triumphal arch (upper part of Figure 4) executed in the same church about eight hundred years before. Christ is enthroned, having on his right St. Paul and St. Luke and on his left St. Peter and St. Andrew, all holding open scrolls bearing appropriate inscriptions. A miniature figure of the pope kneels at the Saviour's feet. Birds and plants of all sorts are represented with the

most minute exactness in the flat landscape on which the figures stand, and at each extremity of which there is a large palm tree.

*Growth of German Painting at the Close of the Twelfth Century.*—Leaving France, as of minor importance, though it can still boast of a number of Romanesque frescos (for example, Saint-Savin), Germany claims our attention as sharing with Italy during this period the palm for activity in the field of painting. We have seen (p. 94) that the revival under the Saxon kings was ephemeral as well as artificial; it was during the second half of the twelfth century, when architecture took such strides, that painting entered upon a new phase. Miniature-painting is even then the branch in which the changes in style from the barbarous art of the previous period can best be traced, both on account of the number of works still existing and also because many of them have exact dates—a fact which is rarely the case with larger works. Still, the wall-paintings of this period are interesting, and among the most noted are those at Schwarzhemdorf, Brauweiler, Brunswick, and Gurk.

*Painted Ceiling at Hildesheim.*—Of extreme interest is the painted ceiling of the great Church of St. Michael at Hildesheim, in which the germs of Gothic art are evidently present, and which dates probably from the beginning of the thirteenth century. The subject of the entire series is the Genealogy of Christ, or the Tree of Jesse. In the compartment reproduced in Figure 6 (*pl.* 27) we see King David seated, crowned and holding the sceptre in his left hand and the globe in his right; the branches of the Tree of Jesse, in which he is seated, are made to form a graceful scrollwork filling the background of the quatrefoil; at each of the four corners, in a circle, is a small figure with crown and sceptre. As a system of decoration the entire series is remarkable, and the general effect is heightened by the harmonious coloring.

#### IV. PAINTING DURING THE GOTHIC PERIOD.

Up to the period under consideration the art of painting in its various branches had been so entirely devoted to the service of religion that it had acquired no independent position: its value consisted in its portrayal to the faithful of the mysteries and doctrines of Christianity and of episodes in religious history. In this reflex of higher lights lay its great strength. But with the changes that occurred at this time came a foretaste of the Renaissance, when art was to discard its dependence on religion. During the Gothic period, however, this spirit hardly showed itself, the main difference from the previous period being an advance in artistic perfection.

The airy Gothic cathedrals, in which wall-space was reduced to a minimum and the entire structure was a gigantic system of framework, dealt the death-blow to the rising art of fresco-painting, which at the close of the twelfth century had begun to give signs of decided

improvement. Fortunately, the architecture which Italy adopted did not entail such disastrous consequences, and she became the birthplace of the revival in monumental painting. But before passing to a detailed account of Italian painting a few words will be devoted to the various branches of the art which flourished in the rest of Europe during the thirteenth and fourteenth centuries.

*Glass-painting.*—The most important of the subordinate branches was glass-painting, which was carried to a degree of perfection never equalled in any other period. Without it the Gothic cathedrals would lose the greater part of their grand interior effects, which depend so much on the rich tone given by the harmony of the immense windows. But, however perfect glass-painting became, it always remained a more or less mechanical assemblage of pieces of colored glass, and could never become the medium of expression of a great artist.

*Miniatures.*—A similar judgment must be pronounced regarding miniature-painting; it is important whenever there exist no other memorials of the art of the period, but it is altogether inadequate as a means of artistic expression. The art of miniature-painting was carried to a very high degree of excellence, especially in France during the thirteenth century, but it had no influence on the development of painting in general. In the rare cases where fresco-painting was employed—as, for example, in the choir of the Cathedral of Cologne—the influence of the miniatures is apparent, and outside of Italy there appears to have been no monumental painting of importance.

*Painting in Italy.*—In the thirteenth century Italy for the first time produces a number of laical painters who, unlike the humble artists of the monastic orders, sign their names to their works and claim celebrity, though their merit is but slight. It is the most flourishing period of that so-called Italo-Byzantine school, which delighted in those uncouth and deformed crucifixes of which the Berlinghieri of Lucca and Margaritone of Arezzo have left so many examples.

*Formation of Local Schools.*—From the beginning the political subdivisions which originated in the local patriotism and love of freedom of every Italian community favored the formation of local schools. At Rome we find the mosaicists belonging to the so-called “Cosmati” school; at Siena, to the school of Guido and Diotisalvi; in Umbria, of Salsternus and Oderisio; at Bologna, of Ventura; at Florence, of Fra Jacopo and Fra Mino, Bartolommeo and Margaritone; at Pisa, of Giunta; at Lucca, of the Berlinghieri, etc.

*Cimabue and Duccio.*—None of these artists possessed any great degree of merit, and we must approach the close of the thirteenth century and reach the border-line which separates the old school from the new one founded by Giotto to find two great artists—Cimabue of Florence and Duccio of Siena—who, although still keeping in the line of the traditional school, so transfigured its style as to stand apart and above all former masters. The enthusiasm excited in Florence when Cimabue's picture

of the *Virgin and Child* (pl. 27, fig. 7) was carried in procession to Santa Maria Novella amid the acclamations of the populace is well known. A few years later the rival of Florence, Siena, inaugurated with almost equal pomp the great altar-piece painted for the cathedral by Duccio di Buoninsegna.

In Cimabue's painting the Virgin is seated on a highly-decorated throne holding in her lap the Child; on either side are three kneeling adoring angels, arranged one above the other in strictly architectural order. The figures are graceful and symmetrical; the drapery with its narrow folds recalls the Byzantine school, but is broader and more flowing; the coloring, though still dark, is far more clear and lively than that of previous artists. Finally, the composition is good and the whole effect majestic and impressive. In fact, if we were to judge Giotto by a comparison of his rendering of the same subject (now in the gallery at Florence) with that by Cimabue, we should be inclined to give the palm to the latter, so much less grand is Giotto's work, in which we find a lack not only of religious fervor, but also of strength and symmetry.

Cimabue was one of the last masters who was a mosaicist as well as a painter on wall and panel. Unfortunately, the frescos which may be ascribed to him in the upper church of S. Francesco at Assisi are not sufficiently well preserved to allow of a decisive judgment and a comparison with the works by Giotto in the same church.

*Naturalistic Religious School: Giotto.*—The association of Dante and Giotto is spontaneous, and discloses one side of the painting of the fourteenth century in Italy—the allegorical. The other characteristic is more important, as it lies at the root of the new development: it is the psychological spirit which governed Giotto and his successors. Up to the present time the religious element had been so dominant in art that the human element had remained subordinate. Whether the figures brought into the picture were exact copies of living men and women seemed of little consequence in comparison with the great religious and moral lessons taught by the themes of Christian art.

But Giotto founded a school whose influence spread over all Italy, carrying with it a naturalistic and a dramatic spirit. Giotto, though a pupil of Cimabue, was not his artistic successor, but broke loose from his master's ideal and set up one of his own. Woltmann remarks: "Giotto's embodiments of Scripture and legend are in their main lines consistent with the tradition represented by the works of the Romanesque period and the prescription of the Mount Athos manual, but in the details we see how tradition is transmuted by his independence and penetration of thought. He gets hold with surpassing insight of the kernel of human interest in every subject, letting the actions shape themselves according to their inward springs, and in that way really giving them the appearance of truth and life."

Giotto's innovations were numerous, but one of the most important was the new treatment of drapery: he entirely abandoned the thin and

narrow folds of the Byzantine school and substituted broad and picturesque masses of drapery, of greater simplicity. It is important to observe by what gradual approaches naturalism penetrated the realm of painting. Giotto's figures and bodies are still typical rather than individual, and the drawing is conventional; the animals introduced are too small in proportion to the figures, and are carelessly drawn, being given merely as necessary accessories; in the landscape, also, there is no attempt at a realistic rendering. Giotto may almost be called the founder of fresco-painting. His immediate predecessors had confined themselves largely to panel-paintings, and wall-paintings, once so popular, had gone out of fashion. Giotto adopted the process of fresco and a system of coloring which differed from that previously in use.

*Frescos of the Arena Chapel at Padua.*—The series of frescos with which the great master covered the walls of the Arena Chapel at Padua are perhaps the most interesting and characteristic of Giotto's works. The decoration of the vault consists of medallions containing busts of Christ, the Virgin, and the prophets. On the walls of the nave and the arch of the choir are thirty-eight subjects, arranged in three tiers, giving the legendary history of the Virgin and the life of Christ. A number of minute paintings are inserted in the borders.

Among the larger compositions we select the *Resurrection of Lazarus* (pl. 29, fig. 2), as being one in which Giotto shows his quiet dramatic power. The calm and majestic figure of Christ, behind whom are two of his disciples, stands in front of a striking group. At his feet kneel in vehement supplication the sisters Mary and Martha. In the background is the open tomb, hewn in the mountain-side, whose door has been removed by two attendants. In the midst of a group of men and women is held upright the swathed body of Lazarus; two women are protecting themselves from its obnoxious exhalations, while the men with varied gestures express their astonishment.

In the *Resurrection of Christ* (fig. 1) Giotto has placed two angels instead of one on the open sepulchre; this license is not so great, however, as that of turning a rock-cut tomb into a sarcophagus. On the right Christ is represented in the act of forbidding the kneeling Magdalene to touch him. Among the symbolical figures in the Arena Chapel we select the two symbols of *Faith* and *Idolatry* (fig. 3). *Faith* is a tall and majestic female figure, holding the cross in her right hand, and in her left a scroll inscribed with her profession of faith. At her belt hangs the key of heaven. *Idolatry* is a repulsive-looking male figure, whom the fire of hell stands ready to devour. Around his neck is a halter, held by an idol which he raises aloft in his hand.

*The School of Giotto: Orcagna.*—Giotto had many pupils and followers, and his influence lasted a century. Among those who acquired most fame were Taddeo Gaddi, Maso, Giovanni da Milano, and, greatest of all, Andrea Orcagna. While, as a rule, the followers of Giotto fall far short of their master's excellence and show a regular degradation as the four-

teenth century progresses, Orcagna alone rises superior to all, including even Giotto, and Woltmann rightly remarks: "For the study of the figure Orcagna did all that was possible within the limits of his epoch; he is more assured than other men of his time in the rendering of the extremities, so that his figures walk and stand with unusual firmness; and he even ventures on bold foreshortenings, although he had no proper theoretical knowledge of perspective. He also advanced a long step in the treatment of shadow, attaining thereby an increase of solidity; but, above all, he had mastered the life of the soul, and knew how to express energy no less than tenderness." As a religious painter he excels Giotto: he is more refined and full of sentiment.

*Sieneſe School: Simone di Martino.*—The most important acquisition to the history of Italian painting has been the recognition of the paramount importance of the early Sieneſe school, which may be said to equal, if not to surpass, the Florentine up to the close of the fourteenth century. We have seen in Duccio the rival of Cimabue, and now Giotto's competitor stands forth in the person of Simone di Martino (1284–1344), until lately called Simone Memmi, so highly praised by Petrarch. The Sieneſe school has not the same naturalistic tendencies as the Florentine; it retains a highly religious and ideal character. The portraits of *Petrarch* and *Laura* (pl. 29, figs. 4, 5) give but an imperfect idea of the style of Simone, which is shown in all its beauty in the frescos of the Palazzo Pubblico at Siena.

*Frescos in the Campo Santo at Pisa.*—The Campo Santo at Pisa is a sanctuary of art and one of the most interesting edifices of the Middle Ages. It was erected by Giovanni Pisano in the round Gothic style of which the cathedrals of Siena and Orvieto are examples, and was finished between 1278 and 1283. It consists of a vast quadrangle, the open burial-ground being surrounded by a wide gallery the broad expanse of whose walls was well suited to a magnificent series of monumental frescos. Artists were invited from all sides to decorate these walls, and a great part of their work remains, showing, however defaced, that with one exception none of these artists were great masters.

The exception, however, is of great importance, for the unknown master who painted the *Triumph of Death* (fig. 6) and the *Last Judgment* yields to none of the successors of Giotto in ability and dramatic power. His imagination evidently delighted in the grim contrasts with which his *Triumph of Death* abounds. The composition is divided into two parts. On the left a gorgeous procession of nobles, with their suite, are returning from the chase with hounds and falcons, and stop suddenly in terror before three open tombs in which lie bodies in various stages of dissolution. Mingled curiosity and horror are depicted on the countenances of the spectators, while the moral of the fable is given by a hermit who stands there with open scroll warning them to repent. In the distance the peaceful life of the hermits in the desert is represented, in contrast to the gay life of the world.

painting these same currents are visible, but in a more complicated form. In the early Renaissance the religious school, in a new form, is represented by Fra Angelico, by Filippo Lippi, and by the Sienese school; at the head of the classical school stands the great Mantegna; while naturalism and realism are represented by Masaccio, Paolo Uccello, Andrea del Castagno, and others. But many masters, such as the Bellini, Antonello da Messina, and Masolino, it is impossible to classify in this way. There are also several whose genius was so broad as to include elements apparently discordant.

*Realism: Masaccio.*—The first painter who entered frankly and fully on the path of realism seems to have been Masaccio (1402–1429), who flourished early in the fifteenth century. In the frescos which decorate the Brancacci Chapel in the Church of S. Maria del Carmine at Florence, we must distinguish what is due to Masaccio and what to a later master, Filippino Lippi. The most authentic work by Masaccio is that representing a *Baptism by St. Peter* (pl. 30, fig. 1). A youth has stepped down into the stream, and the apostle pours the consecrating water upon his head; another is laying aside his garments, and a third stands naked, waiting. Not only are the nude figures excellently modelled, but the artist has also reproduced to the life the shudder on entering the cold waves and the shivering in the chilly air. In the heads we see faithful portraits of the Florentines among whom the painter lived, and whom he took as models instead of drawing on his imagination and ideal faculty.

In this work we seem to pass without transition from the pale imitations of Giotto's style to the full blooming of naturalism. The same careful study of nature appears in the figures of *Adam and Eve expelled from Paradise* (fig. 2). But Masaccio remained for some time an isolated instance; he was a pioneer of the style which the masters of the early sixteenth century made their own. Raphael even gave a free reproduction of these figures of Adam and Eve in his *Expulsion from Paradise* in the Loggie of the Vatican.

*Filippino Lippi* (1460–1504), who flourished half a century after Masaccio, executed the remainder of the frescos in the Brancacci Chapel, in which he shows a style strongly akin to that of his illustrious predecessor. Figure 3 represents *St. Peter in Prison visited by St. Paul*, and Figure 4 *St. Peter released from Prison by an Angel* while the keeper sleeps. In their simplicity and breadth these compositions approach great perfection, but the realism, though not exaggerated, does not sufficiently remove them from scenes of every-day life. The Sistine Chapel in the Vatican is the best place to study the style of Filippino Lippi, especially in its relation to that of the other prominent masters of his time, many of whom have left in this chapel specimens of their skill.

*Classic Influences: Squarcione.*—Long before the time when the study of the antique became prevalent the first awakening of a love for classic art can be discerned among men of letters and artists. It is strange that

the earliest and strongest signs of this awakening should be found in Northern Italy—a field the least prolific in remains of ancient art. For our purpose it will be sufficient to mention that Padua, that great intellectual centre, the neighbor of Venice, saw at the beginning of the fifteenth century the formation of one of the earliest collections of antiques made for the express purpose of serving as artistic models. This collection was made by the painter Francesco Squarcione (1394–1474), who even travelled through Greece in search of works with which to enrich it. The fruits of this spirit are seen in Squarcione's great pupil,

*Andrea Mantegna* (1431–1506), the greatest painter of the early Renaissance. He was so thoroughly imbued with the antique spirit that we can almost believe the figures carved on the Arch of Titus to have come down to take part in the procession of the *Triumph of Julius Cæsar*, a section of which is reproduced in Figure 1 (*pl.* 31). In this painting the Roman soldiers are bearing the trophies of war, some staggering under the weight of the captured panoplies, others bearing aloft the vessels of gold and silver. (Compare *fig.* 1, *pl.* 31, with *fig.* 12, *pl.* 10.)

But Mantegna united to the study of the antique both that of nature and that of the laws of perspective. He became a master of the technique of his art; this sometimes appears to lead him into the mistake of placing his figures in artificial positions or of attempting effects merely to show his skill at overcoming technical difficulties. But this is rarely the case, and his art remains simple and grand. It is not realistic, for in no painter of this period except Fra Angelico do we find less imitation of the human nature of the day, and yet it cannot be termed ideal. Strength, boldness, and simplicity are characteristics which he can certainly claim.

*Sandro Botticelli*.—After Mantegna a number of painters felt to a greater or less degree the influence of the Renaissance. This was eminently the case toward the close of the fifteenth century with Sandro Botticelli (1447–1515): not only was he the great prophet of the pre-Raphaelites, but he was also a lover of ancient art, and even painted subjects taken from the sphere of Greek mythology. One of his paintings (*pl.* 30, *fig.* 5) represents the *Birth of Aphrodite*. The Goddess of Love has risen from the sea, and is being wafted to the shore in a shell blown by the breath of two Zephyrs, who scatter flowers around her. On the shore, under shady trees, a maiden awaits the goddess and offers her a robe, her long and flowing locks having thus far been her only covering.

*The Religious School*.—Having glanced at the greatest representatives of the realistic and classical ideals, it is time to turn to the school of religious art, which, though no longer sole possessor of the field, as formerly, still held a large part of it and could boast of valiant champions. It is not to be supposed that religious painting did not undergo a development which placed it more in harmony with the spirit of the age than the art of Giotto, Orcagna, or Simone di Martino would have been.

*Fra Angelico da Fiesole* (1387–1455), whose angelic character corre-

sponded so well with his name, stands foremost among the religious painters. Living in the Convent of San Marco at Florence, he never accepted any remuneration for his art-productions, which were devoted entirely to the cause of religion. His invariable custom was to pray for divine help before beginning his work. His creations are far more ethereal than human, and no other painter has succeeded so well in giving bodily shape to the life and joys of paradise. His figures are entirely wanting in artificial striving after effect and are full of religious life and fervor. Though free from naturalism, Fra Angelico's creations have all the good qualities which result from a mastery over technical artistic difficulties, and show none of that contrast between spiritual beauty and material imperfection which is apparent in the majority of the works of mediæval art.

Fra Angelico excelled also in the art of composition, whether simple or complex, and this is nowhere better shown than in his favorite subject, *The Last Judgment*, in which the several hundred figures introduced within a narrow space are grouped and subordinated so symmetrically as to avoid any approach to confusion. In the *Entombment of Christ* (pl. 31, fig. 2) we have an example of his simple compositions, so many of which adorn the walls of the Monastery of San Marco and form its principal attraction. The *Coronation of the Virgin* (fig. 3) shows Fra Angelico as he appears in most of his *tempera* paintings, and is an instance of his complicated but symmetrical compositions. The figure of the Virgin is the embodiment of grace and innocence. She kneels in utter submission before the Divine Figure that is crowning her; on either side, fading away into the dim distance, is the choir of angels, while in the foreground are groups of saints, standing or kneeling in adoration. The serenity of Fra Angelico's figures is never disturbed by earthly passions; they dwell in regions from which all these are banished.

*Filippo Lippi*.—Other prominent painters belong to this religious school, but none approach Fra Angelico. The greatest of these is his contemporary, Fra Filippo Lippi (1406–1469), who, though his art is not so pure as that of Fra Angelico, has sometimes more power and impressiveness. At the same time, the school of Siena and its dependant the Umbrian school adhered strictly to the religious type without taking part in the naturalistic and classical movements of the rest of Italy.

We have glanced at the works of the prime movers of the various schools of painting that arose in the dawn of the Renaissance: we must now follow the vicissitudes of these schools through the latter half of the fifteenth century. The most striking change we have observed has been the disappearance of a general type and the establishment of each artist as an independent factor, following no direction but his own. Hence the painting of the fifteenth century is the most complicated web that an historian ever undertook to unravel, and the task is not made easier by the fact that several artists in their development embodied the different tendencies of the period.

*Realists: Benozzo Gozzoli* (1420-1498) executed on one of the walls of the Campo Santo at Pisa a series of paintings whose subjects are taken from the book of Genesis; he clothed the patriarchs in the costume of his own time and surrounded them with familiar Italian scenery and contemporary architecture. To these and similar series we are, in fact, largely indebted for our acquaintance with the Italian life of this century—the costumes, games and sports, domestic habits, and other characteristic features. Singularly enough, with all their love for the real life of the day, painters rarely depicted incidents in contemporary history. Throughout Gozzoli's works there is the most naturalistic, and sometimes vulgar, treatment, with the introduction of incidents of common life. Idealism is absolutely wanting, and we do not even perceive a refined treatment of the subject.

Among the most graceful of the scenes is *Noah's Vintage* (*pl. 30, fig. 6*). Here, in the midst of a picturesque landscape, rises a vine-covered arbor. Two men mounted on ladders have been filling baskets with the fruit, which they are handing to women who stand below ready to receive the burden and carry it on their heads (as is still the custom) to the large circular wine-vat, in which stands a man, scantily dressed, treading the grapes. One woman is pouring the contents of her basket into the vat, while another is on her way. Noah stands in the foreground, and close to him nestle two children, while two others, seated on the ground near by, are shrinking from Noah's dog, which is barking at them in no friendly manner.

*Domenico Ghirlandajo* (1449-1494), far less coarse in style, combined a refined naturalism with a classic grace unknown to Gozzoli. The most beautiful among his series of frescos at S. Maria Novella, Florence, is the one representing the *Birth of the Virgin* (*pl. 31, fig. 4*). The scene is laid in a large room richly decorated in the style of the Renaissance, with a frieze of cupids that calls to mind the creations of Donatello. Three attendants are engaged in preparing a bath for the babe, which the mother, reclining on her couch, is watching, while a stately procession of Florentine virgins and matrons is approaching to congratulate her. At the top of a flight of steps, on the left, the painter has placed another incident in the life of the Virgin—the meeting of Mary and Elisabeth. Ghirlandajo is famous for the beauty of his female figures, and the group of three attendants has always been considered remarkably graceful.

*The Venetian School* became prominent during the latter part of the fifteenth century. It was from the first remarkable for the strength and beauty of its system of coloring. Apart from some earlier masters, the first great artists of this school were the Bellini.

*Jacopo and Giovanni Bellini.*—At the same time that Mantegna was attaining to fame in the neighboring Padua and founding the classic ideal in painting, Jacopo and Giovanni Bellini were accomplishing a corresponding work in Venice. Jacopo (1395-1470) was evidently a careful student both of antiquity and of nature, but as a painter he is far surpassed by

his son Giovanni (1426-1516), who is great as a colorist and as a creator of broad and majestic types, and who in his creations gave to the classic spirit a large measure of preponderance. Though not strictly a religious painter, he yet gives to his saints and virgins a grand character quite above the portrait-types of many of the Florentine masters.

Instead of intricate compositions in which architecture and landscape occupied a large share, Giovanni loved simple scenes with a few powerful strongly-colored figures, in which landscape never, and architecture but seldom, played an important part. In depth, richness, and intensity of coloring he is perhaps not equalled by any other master. This simplicity in composition carried with it an aversion to dramatic scenes, and the Venetian school came to be characterized, especially during this period, by quiet and sculpturesque figures. In Figure 9 (*pl.* 30) is reproduced a *Christ* by Giovanni which is marked by a quiet majesty and stateliness.

*Giorgione.*—A later phase of Venetian art is represented by Giorgio Barbarelli—called Giorgione (1477-1511)—a contemporary of Titian, and his early rival. In Giorgione the religious element is entirely absent; the art becomes weaker and more effeminate, and sensualism predominates. In Figure 10 we see his *Lute-player*, a woman whose well-rounded face and form are typical of the Venetian beauty of the day. Giorgione carries to its full extent the Venetian love for genre and brilliant coloring.

*Umbrian School.*—Among the flourishing but small cities of Umbria painting had developed under the ægis of the school of Siena, and, like it, had remained entirely religious. At the close of the fifteenth century there were at the head of this school two men who stood on the threshold between a past and a future development of art, looking back to the old religious masters and forward to the style of Raphael.

*Pietro Perugino* (1446-1524) was one of the most famous masters of his time, and commands attention on account of the importance of his work and because of the fact that he was Raphael's master. Although devoid of the strength and character of the Florentines, of the coloring of the Venetians, and of the religious power of Fra Angelico and his co-workers, there is in Perugino a studied grace and elegance which pleases and satisfies the majority. His compositions are symmetrical; his figures never take unusual or startling positions; their expression is generally of resignation or of a more or less pronounced ecstasy. In the altar-piece (*pl.* 31, *fig.* 6) Saint Sebastian is quite unconcerned about the arrows, and John the Baptist shows no special enthusiasm about the Divine Child, who is looking at him. The Virgin herself gazes into the distance with a languid air of self-satisfaction. A glance at this picture will show one of the great defects which mar many of Perugino's productions: there is no connection between the various actors in the scene, and any of them could be removed or replaced by others without sensibly affecting the composition.

*Francesco Francia* of Bologna (about 1450-1510) lived on into the age

of Raphael, from whose earlier genius he borrowed extensively. His *Adoring Madonna* (pl. 31, fig. 5) is a good example of his style, which is weak and lacking in originality, being a variation from the late Umbrian. The Virgin gazes down upon the Child, lying in front of her on the grass and blossoms; by the surrounding fence grow a multitude of flowers; the blue heaven above is varied with fleecy clouds, and a charming landscape fades away into the distance.

*Luca Signorelli* of Cortona (1441-1523) is one of the greatest masters in the history of Italian painting, and the forerunner of Michelangelo in the domain of the heroic and the Titanic and in complete mastery over the human form. Signorelli delights, like the great Florentine, in depicting the body in every possible position; he attempts the boldest foreshortenings and the most unusual postures. He even surpasses Michelangelo in this domain; for while with the latter the human form often assumes a heavy and brutally physical aspect and the display of anatomical knowledge is sometimes too apparent, with Signorelli there is no artificiality nor grossness: his subjects are lithe, full of vigor, and without heaviness. He has another advantage in the greater refinement of his clothed figures.

Both these facts are made apparent in the two illustrations—*Angels welcoming Souls into Heaven* (pl. 30, fig. 7) and *Demons bearing lost Souls into Hell* (fig. 8)—which are taken from the finest of his works, the frescos that adorn a chapel in the cathedral at Orvieto. The different phases of the Last Judgment are depicted—the awakening of the dead by the last trump, the fall of the damned into hell, and the entrance of the blessed into paradise. In Figure 7 we see a group of angels, some welcoming the risen souls with celestial music, while one darts down in full career to present to them the crown of life. These angels are of unusual beauty, as well as perfect in form and attitude.

In strong contrast and showing the other and more striking side of Signorelli's genius is the scene of which a part is given in Figure 8. It represents two demons carrying off their human prey. Above, the archangel Michael, with drawn sword and in celestial armor, is pushing them toward the bottomless pit. The demon nearest the archangel in his fright has dropped the human victim he had seized, who, unsustained by wings and with a look of hopeless horror, is falling rapidly through space. The second demon, at a greater distance from the celestial potentate, holds fast with both hands a woman whom he has placed on his back.

## 2. ITALIAN PAINTING IN THE SIXTEENTH CENTURY.

We have now reached that period in the history of Italian painting—the early part of the sixteenth century—which is dominated by those three men of genius Leonardo, Raphael, and Michelangelo, who tower so pre-eminently above their contemporaries. With them the art of the

Renaissance took on a new form—a form which was the last stage in its development—after which sterility or mediocrity was to reign. These great men were masters of the science and methods attained and developed during the preceding period, and these they employed in the service of their artistic genius.

*Leonardo da Vinci* (1452–1519) was one of the last of those remarkable artists whose talents seemed universal—sculptors in marble and metal, painters, mosaicists, engineers, architects. His scientific attainments were equal to his artistic achievements. In his paintings Leonardo impresses by the power of character which he expresses in his heads and by the dramatic feeling of his compositions.

The most famous of Leonardo's works is the *Last Supper* (*pl.* 32, *fig.* 1), in the refectory of Santa Maria delle Grazie, at Milan: it has, unfortunately, been so badly injured as to leave but little of the original except the design. As a composition it is admirable for the symmetry with which the groups are divided and arranged and the outermost figures brought into connection with the centre. Each of the disciples is realistic in character, yet noble in type. Though the expression and gestures of each are characteristic, all reflect the single impression made by the words which Christ has just spoken: "One of you shall betray me." Like a thunderbolt this saying has thrilled through all, and the feeling to which each gives passionate utterance sweeps around the disciples, like an invisible line binding them in sympathetic groups of three whose central point is the Saviour himself, the source and focus of their emotion. A good or an evil conscience, anguish, grief rising into horror, the blaze of wrath, surprise, questioning, the workings of the soul, and the impulse to action, are all expressed, not merely in the faces of the different disciples, but in their whole bearing, and particularly in the gestures of their hands. Those who are farthest from the Saviour reach and point most eagerly toward the centre where he sits, calm, mild, and self-poised amid the excitement which surges around him.

The most characteristic of Leonardo's works as a class are his female portraits. He is unrivalled in the portrayal of that refinedly sensual beauty which one admires, yet feels to be as dangerous and fatal as the bite of a venomous serpent. Another phase of his talent is that class of his drawings in which he shows what a study he made of deformity in all its shapes, and how he loved it. A study of Leonardo cannot fail to leave a strong impression of his weird, strange power, which is stamped so clearly on his broad brow and powerful head.

*Michelangelo Buonarroti* (1475–1564).—While Leonardo's genius is not so well known to us because of the small number of his monumental works, the equally powerful figure of Michelangelo is familiar to all. During his remarkably long and fruitful career he exercised an influence over his contemporaries, and this influence continued for several generations. While none of his works show any religious inspiration—nor can classicism be said to predominate in them—his personality impressed

itself so strongly on all his creations as to make it impossible to associate him with any other movement.

His *chef-d'œuvre* is the series of frescos in the Sistine Chapel, in the Vatican. On one end-wall the *Last Judgment* is depicted, but his frescos on the ceiling are a far nobler achievement. In these latter Michelangelo showed that his genius was eminently sculpturesque. The entire ceiling is divided into sections by a painted framework of arches and columns, on the various parts of which are placed nude figures so wonderfully painted as to seem statues standing, reclining, or seated.

The *Delphic Sibyl* (*pl. 32, fig. 5*) gives an instance of this arrangement. The uppermost two figures, which seem to embody natural forces, are seated in easy but noble attitudes: their pedestals are each supported by two naked boys, who act as caryatids; they stand on bases forming part of a framework which surrounds the figure of the Sibyl, beneath whom stands the graceful figure of a boy. Within the arches below are two groups, each of a grown person and a child, supposed to represent a generation in the genealogy of Christ or the Virgin. A similar section is shown in Figure 6, the main difference being that the prophet Isaiah here takes the place of the Sibyl.

One of the compositions adorning the central part of the ceiling, between the architectural framework, is given in Figure 4. This is the *Creation of Adam*. On a hill-side lies the still helpless body of the first man, gradually coming to life and consciousness on the approach of the Creator. Adam is resting on one arm and stretching out the other toward God, who, borne along by spirits, sweeps down encircled by a floating mantle as by a storm-wind. The Creator extends his right arm toward the man, drawing like a magnet Adam's left hand toward him and seeming to transmit from the divine hand the electric spark of life.

*Apotheosis of Naturalism.*—In these works of Michelangelo we seem to see an apotheosis of materialism, an idealization of the natural, the material sublime. Few during his lifetime understood his peculiar symbolism, nor is it understood by any one at present. There is in his works a seeming contradiction, so that he is claimed both by idealists and by realists. The ceiling of the Sistine Chapel gives the measure of his imagination and shows his unrivalled power of picturing before his mind an immense and complicated work, in which he displayed his great qualities as architect, sculptor, and painter.

*Raphael Sanzio* of Urbino (1483-1520) was trained in the religious school of Umbria, but in his development received inspiration from the creations of most of the great artists who had preceded him. Though not a great artistic creator like Leonardo and Michelangelo, he gave to his works the inimitable grace and beauty which were essentially his characteristics through his entire career. His scope was broad, and included, besides innumerable religious paintings and works of pure imagination, subjects taken from ancient mythology and from history.

The large frescos of the Vatican, such as the *Dispute of the Sacrament* or the *School of Athens*, are perhaps the most powerful of his productions, and of his cartoons the most remarkable is that representing scenes in the lives of the apostles, by which, as by his *Battle of Constantine*, Raphael opened the way to secular historical painting.

Another phase of Raphael's talent is shown in Figures 2 and 3 (*pl.* 32), taken from the arabesques which he and his pupils designed for the Loggie of the Vatican, and which have always remained models of Renaissance decoration of a character entirely pagan. In the centre the decoration is in broader and freer lines, while on each side is a border of more severe design, in which a rich framework encloses a series of mythological scenes.

Raphael's series of Holy Families is exceedingly numerous. An example of his early style, the *Madonna dei Tempi*, one of the simplest renditions of the subject, is given in Figure 8. In the entire series the utmost naturalism prevails. The Virgin is a young mother full of the natural feelings of an ordinary mortal, and in the chubby babe it is difficult to imagine the Saviour of mankind.

*Fra Bartolommeo.*—Next to Raphael's picture, on the Plate, is a *Virgin and Child* (*fig.* 7) by Fra Bartolommeo, also called Baccio della Porta (1475-1517). He was a contemporary of Raphael, by whom he was taught perspective and whom he initiated into many secrets of coloring. He excelled in altar-paintings; his work is distinguished by a devout solemnity, which appears both in the composition and in the expression of the faces. Raphael evidently took the works of this artist as models.

### 3. LATE VENETIAN AND BOLOGNESE SCHOOLS.

We turn now to the master-colorists, the Venetians. Busied with perfecting the exquisite warm tones of their clear and harmonious coloring, the members of this school set less value on inventiveness in composition or a dramatic treatment of the subject; they arranged their groups simply and preferred a certain natural calmness and freedom both in bodily action and in expression. Religious subjects were never treated with less reverence or in a more unsuitable manner, being made merely a pretext instead of an end.

*Titian.*—Tiziano Vecellio—commonly known as Titian—who was born near Pieve di Cadore, Friuli, in 1477 and died in Venice in 1576, is the type and culmination of Venetian art. He was a man full of enjoyment of life. Like Michelangelo, he continued his creative activity into extreme old age; he was, however, no brooding solitary, like the great Florentine, but of cheerful and social disposition, looking always on the best side of things. In his religious paintings the usual ecclesiastical tradition makes way for humanity in its purely material aspect. This pure humanitarianism, with its love for and its appreciation of sensuous beauty,

is stamped upon our two pictures by Titian, one depicting a biblical, the other a mythological, subject. In the *Christ and the Tribute-penny* (pl. 33, fig. 3) we see morality and mild clearness of intellect opposed to selfish slyness and impudence; and these qualities are marked, not in the faces only, but also in the hands—in the simplicity of Christ's gesture and in the knavishly-crooked fingers of the Pharisee. The situation, resulting in an intellectual victory of nobleness over baseness, is intense, yet is treated with an absence of effort that seems magical.

There still survive several pictures by Titian in the style of the *Reclining Venus* (fig. 2)—women stretched languidly upon soft couches, splendid displays of feminine beauty. An excuse or motive for their nudity was found in the name of Venus, which applied even when, as in the one before us, a youth in the costume of the period touches his lute beside the voluptuous form, whose mythological character is suggested by the Love that places a wreath upon her head. This nudity implies no wantonness or lasciviousness of the painter's imagination: he simply joys in the glorious beauty of the human body and conceives nature in a spirit no less grand and noble than was that of ancient art. In the treatment of the flesh and the harmony of the tones the picture is a triumph of painting. The backgrounds, too, are noticeable here, as in Palma Vecchio's portrait of his daughters (fig. 1). A strong feeling for nature drew the Venetians out under the open sky, into the woods and fields; the importance they give to the backgrounds of figure-pieces earns them praise as landscape-painters.

*Palma Vecchio.*—Jacopo Palma—called Il Palma Vecchio—was born near Bergamo about 1480, and died in 1528. The records concerning him are meagre, but he is believed to have studied under Giovanni Bellini. Vecchio was a prolific painter, and contributed much to the expansion of the art of the sixteenth century. Except for the portrait-like female heads, he did not depart from the range of Madonnas and saints then most in vogue. Vecchio's picture of his three fair and stately *Daughters* (fig. 1) furnishes us an example of the admirable portrait-painting of the Venetians, and embodies his conception of blooming womanhood. Examples of his work are preserved in the various art-centres of Italy.

*Paul Veronese.*—Little is known of the life of Paolo Cagliari—called Paul Veronese (1528–1588)—except that Venice seems to have been his principal residence, where he produced those numerous grand dramatic compositions which add an air of Italian splendor to every gallery they adorn. The works of Veronese exhibit the distinctive principles of the Venetian school, and his reputation rests chiefly on his representations of festivals. The *Marriage-feast* (fig. 4) transports us, not to Cana, but to Venice. Christ sits at the table among Venetian lords and ladies, who are full of talk and mirth. There is no question of the miracle, of which we see nothing, but it is evident that the new wine has an excellent flavor, especially to the distinguished-looking man in the foreground, who, rising

from his seat, holds aloft his elegant drinking-cup with the air of a connoisseur. Altogether, the religious picture may be said to have already become simply genre on a large scale. This is merely one example of what had become a general rule.

*Romano.*—Giulio Pippi, surnamed Romano (1498–1546), was Raphael's best pupil, and closely imitated that master's touch; but the independent development of his talent after he had settled at Mantua and turned from religious to mythological and secular subjects gives him a place in art midway between Raphael and Rubens. His picture of *Diana* (pl. 33, fig. 5) as goddess of the moon and eve, riding through the sky attended by the nymphs of the clouds and the dew, is full of life and of impetuous yet graceful movement.

*Decay of Painting in Italy.*—When the meteoric light shed by the great trio, Leonardo, Raphael, and Michelangelo, had faded on the horizon and those who had caught their inspiration from these great masters had died, it seemed as if Italian art had performed its mission and reached the end of its development. If we survey the field in the year 1576, the date of Titian's death, we look in vain for the various distinct schools which up to the sixteenth century had flourished in the different provinces of Italy; they had been destroyed by the renown of the great masters whose magnetic influence had substituted personal for provincial schools. And, now that the masters to whom all looked for guidance had departed, there were no longer any artistic foci. Tuscany, so fertile in artists, was represented by the despicable Bronzino, Rome by the extravagant Tibaldi; Venice alone still had a Tintoretto and a Paul Veronese.

*Bolognese School: Artificial Eclecticism.*—At this time of artistic anæmia an effort was made at Bologna to create a centre of artistic influence, an organization which should renew the life of painting. This attempt was made by three men of the Caracci family, Lodovico, Agostino, and Annibale. The institution which they founded at the close of the sixteenth century was called the "Academy." Agostino Caracci taught anatomy, perspective, and mythology; Annibale was the instructor in drawing and painting. The Caracci did not attempt to follow the traditions of any one school or master, but tried to select and combine what they thought was best in ancient art, in nature, and in the older masters; hence they and their adherents were known as the Eclectic School. The result was wholly artificial, and no academic training, however thorough, could supply the lack of artistic talent which was beginning to be so apparent throughout Italy.

*Development of the Academy.*—However lacking in originality, the artists produced by the Academy were often far above mediocrity, and several ranked higher than the founders of the school. It will be sufficient to mention among the followers of this school Domenichino (1581–1641), Guido Reni (1575–1642), Francesco Albani (1578–1660), and Guercino (1591–1666). The spread of its influence was rapid. Rome was almost the first to welcome the new movement, and soon became

the second centre of the school. The artists of the Academy were prolific—even more so than the great *seicentisti*—and, though Bologna itself contained thousands of their works, all the galleries in Italy and the rest of Europe possess a certain number. In accord with the spirit of the age, they loved striking effects and violent contrasts, and covered immense canvases with a multitude of figures in which we generally seek in vain for beauty and harmony of color or excellence of composition. It is but justice to confess that in some cases, as in Domenichino's great picture of the *Communion of St. Jerome* and in Guido Reni's *Aurora*, a transcendent merit is shown. Unfortunately, these are exceptional cases.

*Annibale Caracci* (1560-1609).—The mythological frescos in the Palazzo Farnese at Rome are Annibale Caracci's best work. It is evident that in the drawing he seeks to imitate Raphael, in the coloring the Venetian school, and in the play of light and shade the style of Correggio. Figure 6 (*pl.* 33) shows us *Galatea* as she is carried through the sea by a triton.

*Guido Reni* (1575-1642) was undoubtedly the most pleasing disciple of the Bolognese Academy. Compared with his masters and contemporaries, his coloring is softer and more harmonious, his figures are more graceful and Raphaellesque. The best known of all his works is the fresco of the *Aurora* (*fig.* 7), painted on a ceiling of the casino of the Rospigliosi Palace in Rome. It is also a good example of his happiest manner. The Dawn sweeps along in graceful, easy flight, scattering flowers with her rosy-tipped fingers; before her the clouds of Night disperse, and we catch a glimpse below of a charming landscape with sea and distant mountains. Aurora turns back her head toward the chariot of the Sun-god, drawn by four fiery steeds, in which sits the youthful Apollo; above hovers a torch-bearing cupid, while around the chariot the seven Hours weave a rhythmic dance.

*Domenichino*.—In contrast with the mild Guido Reni stands out the stronger and more masculine Domenico Zampieri—called Domenichino (1581-1641)—who was the greatest master of the school. His genius was unequal and erratic, but the painter of the *Communion of St. Jerome*, esteemed one of the greatest pictures in the world, must command our admiration. He often freed himself from the tendency to immense canvases which had invaded the school, and painted figures in half-length, such as his *Sibyls* and his *St. John* (*fig.* 8). The Evangelist is a youthful figure with long curling hair and flowing drapery, who turns as if listening to the inspiration of his symbol, the eagle, which hovers above him. In his left hand he holds a half-unrolled scroll, and beside him is placed another symbol, the cup with the viper, typifying his escape from poison.

*Realistic School*.—A contemporary and rival of the Eclectic School of Bologna, and opposed to it in teaching and method, was the Realistic School, which is usually termed the Naturalistic; but naturalism is in reality characteristic of all the painting of the period, which had lost all

religious and ideal life. Even the term "Realistic" is not exactly applicable, for nothing could be less real than the extravagant style of its votaries.

*Michelangelo da Caravaggio* (1569-1609) is its most noted representative, and his violent rivalry with the Bolognese school is too well known to need more than passing mention. He may be called a typical representative of the Neapolitan school, and we find in his works the same sombre and fiery character as in his actions. He delighted in scenes of wild passion and in strange and terrible conceptions, and we seek in vain in him for repose or grace.

*Salvator Rosa* (1615-1673) is a later and illustrious representative of this school, who, leaving his native town in Southern Italy, came to Rome and achieved renown both in landscape and in battle-pieces. The same striving for striking effects and violent action which we have remarked in Caravaggio is evident in this master. His landscapes are characterized by gloomy forests, dark chasms, and overhanging rocks. In spirited battle-pieces he often excels. His *Conspiracy of Catiline* (pl. 33, fig. 9) shows a less familiar side of his talent; for his pictures in which figures play a principal part are uncommon—excepting, of course, his battle-pieces.

#### 4. GERMAN PAINTING OF THE RENAISSANCE.

The Gothic style of German painting was developed in small altar-pictures, as the lack of wall-room in Gothic churches prevented the use of monumental fresco-painting. The two principal schools were at Cologne and Nuremberg. The art is essentially religious and full of a gentle fervor; it is devoid of strength and realism, but possesses softness, purity, and childlike innocence.

*Stephen Lochner*.—The school of Cologne reached its perfection in the altar-piece which Stephen Lochner painted about 1426 for the high altar of the Council-house Chapel, and which has now secured its merited place in the Cathedral of Cologne. The altar-shrine consists of a centre-piece with wings, on the outside of which, when closed, we see the *Virgin* and the *Angel of the Annunciation*. The open doors present on their inner side *St. Gercon and his Legionaries* and *St. Ursula and her Virgins* modestly advancing toward the central picture of the *Adoration of the Magi* (pl. 34, fig. 1), into which the wise men from the East have been transformed by the legend. The Madonna appears like a maiden copy of the child upon her bosom, and yet, childlike as she is, there is something royal in her demeanor among the kings. Two of them kneel before her—one hoary-headed, the other in the prime of manly beauty—behind whom a third, with the yearning expression of youth, waits until he can present his gift. The attendants stand back in a semicircular group, and are filled with devotion and joyousness. The composition is well balanced; the variety of the individual motives is developed in sym-

metrical harmony. The artist with rich, warm shades of color imitates fur, velvet, and golden ornaments. In this is observed the influence that is already being exerted by the school of Flanders, which flourished at this period.

*Hubert van Eyck.*—The depth of thought and of symbolism in conception which find expression in Dante is united with realistic execution in Hubert van Eyck (1366–1426) and his brother John, the painters of the large folding altar-picture in the Church of St. Bavon at Ghent. It consists of an upper and a lower centre-picture, each with separate folding panels as wings, and represents the Church triumphant and the Church militant, heaven and earth. In the central picture of the upper row, consisting of three panels, sits *Christ* in calm majesty, as the visible God, between the *Virgin* and *St. John*; on the inside of the two wings, next the central picture, on either side, are the *Choir of the Angels*; next, on half-panels at the two extremities, are *Adam* and *Eve* as representatives of humanity.

The subject of the central picture below is the *Adoration of the Lamb* by all ranks and ages, and approaching it from the right and left wings are the *Soldiers of Christ* (pl. 34, fig. 3) and the *Righteous Judges* (fig. 2), then the *Penitents*, male and female (fig. 4), and the *Hermits* (fig. 5), conducted by the giant *St. Christopher*: We must content ourselves with these. But even here on this small scale we recognize the new tendency; the Christian and the Teutonic element pervade each other without admixture of ancient art, which was never lost sight of by Italians. Individuality of character, the expression of distinct moods of emotion, and the natural surroundings are accurately represented. The features of divinity are individualized; the scriptural figures are clothed in the dress of the artist's time and transferred into scenes of a familiar nature. The grass and trees of the foreground and the landscape of the background are executed with loving carefulness. Painting in oil has been discovered, and the employment of it is preferred. Its use spreads hence into Italy.

*Hans Memling.*—In the generation after Hubert van Eyck, and under his influence, though a pupil of Roger van der Weyden, Hans Memling (about 1430–1494), the artist of grace, rose into prominence. The *Last Judgment*, now at Dantzic, which is doubtless his production, exhibits freedom and boldness of action and a great progress in the treatment of the nude. We present his *St. Christopher* (fig. 6), who is here the yet unconverted giant Offerus carrying the Christ-child through the waves. The dark rocky gorge corresponds to the bold vigor of his spirit; the sun rising in the background symbolizes the Saviour, through whom light will come into the giant's inner life.

The pictorial decoration of the reliquary of St. Ursula, at Bruges—remarkable, also, on account of its architectural elements—is as tenderly conceived as it is delicate and minute in execution. The subjects are taken from the life of the saint and her virgins. She made a pilgrimage

from England to Rome, and died, a martyr, at Cologne, on her homeward journey. Our illustration (*pl. 34, fig. 7*), taken from one of the compartments of the side of the reliquary, represents her arrival in Rome. At the entrance of the church is the kneeling *St. Ursula receiving the Benediction of the Pope*; her escort and attending priests form an appropriate setting for the principal figures. In the vestibule of the church youths are being baptized; in the background *St. Ursula* is receiving the blessed sacrament; on the left a view is opened up of one of the streets of Rome and of the distant mountains.

The school of Flanders influenced Southern Germany in the latter half of the fifteenth century, and here we must distinguish the Franconian School, with its powerful characterization and its fondness even for hard forms treated with technical thoroughness and fidelity to nature, from the Swabian School, which rather strives for expressions of emotional moods in a milder style. Nuremberg and Augsburg are the centres for the first, and Ulm and Colmar for the second, of these schools.

*Michael Wohlgemuth.*—The chief master of this period was Michael Wohlgemuth (1434–1519), the predecessor and instructor of Albrecht Dürer. His pictures show great power and clearness of coloring, though they sometimes verge on exaggerated realism and are wanting in harmony of composition and equality of tone. His best works are at Nuremberg. We present a *Crucifixion* (*fig. 8*). The whole event is represented as if it had just occurred in Germany. It is, indeed, not intended to represent an incident in foreign history, because religious truth is everywhere and at all times the same. The picture is well composed. The swoon of Mary is as distinct as are the movements of the men; the forms, however, are thin and devoid of beauty, and the folds of the garments are crumpled instead of flowing.

*Albrecht Dürer*, the father of German painting, stands at the head of the Franconian School. In him the style of art already existing attained its most unique and highest perfection. He excelled alike in painting, engraving, sculpture, and wood-carving. Dürer was born in 1471, of Hungarian ancestry, and died in 1528, at Nuremberg, the city of his nativity. His father, a goldsmith, intended him to follow his own profession, but Albrecht's love for drawing prevailed, and in 1486 he was apprenticed for three years to Michael Wohlgemuth. The years 1490 to 1494 he spent in travel, and visited Venice, where he remained for some time. After 1505, Dürer produced many of his masterpieces in painting and engraving. In 1520 he made a tour through the Netherlands, visiting the principal cities, and in 1521 returned to Nuremberg, where he remained until his death. (See pp. 119, 121.)

*Martin Schongauer* (1450–1488), a Swabian master—commonly called Martin Schön—was by far the greatest German painter of this school; he united the tender sense of beauty possessed by the older school of Cologne with the thoroughness of execution and the fidelity to life and nature which came as an influence from the Netherlands. He was born at

Colmar, and began life as an engraver. He heads the list of German masters who for the lack of spacious monumental fresco-painting found a compensation in the multiplied reproduction of their compositions, which were widely disseminated. Schongauer engraved in copper his illustrations of the Gospels and of legends; he even applied himself to the representation in genre style of scenes from daily life. The copper-plate engraving of *St. Catherine of Alexandria* (pl. 34, fig. 9) acquaints us with his slender forms and the contemplative cast which characterizes his figures. The wheel by which the saint was put to death lies at her feet. What we know of Schongauer as a painter is very slight. He studied under Roger van der Weyden and adopted something of his master's realistic style. The *Virgin in the Bower of Roses* (fig. 10), the magnificent oil-painting which he completed in St. Martin's Church in Colmar, is his most important picture. The Virgin, with the divine Child in her arms, appears as a loving mother; angels hold a crown above her, and the bower of roses with nestling birds completes the cheerful picture.

*Hans Holbein* the younger was born in Augsburg in 1498. In him the German school of realism attained its highest development, and he may be unreservedly pronounced one of its greatest masters. He was skilled in various styles of painting, but chiefly in fresco and oil-color. He early acquired a mastery over all the elements of design, as is proved by the remains of a series of frescos executed for the town-hall of Basle in 1521-22. In 1526 he first visited England, where he remained until 1528. He returned to England in 1532, and died in London in 1543. The royal and private collections of England contain many authentic works of his brush, and to his influence the British school of painting owes more than to that of any other master. He excelled in portrait-painting, but the greatest number of his compositions are seen in woodcuts, which were executed by highly skilful hands, and, with few exceptions, before his removal to England. (See pp. 118, 121.)

## VI. COMPARISON OF ITALIAN AND GERMAN PAINTING.

On Plate 35, executed by a celebrated engraver on copper (H. Merz), the reader is enabled to note the distinctive peculiarities of German and Italian art of the time of the Renaissance by comparing some works of that period by famous masters of each nation. That the comparison might be made to advantage, special care has been given in this Plate to the rendering of the light-and-shade effects of the originals.

In Italy, by the custom of painting in fresco on the walls of churches and palaces, a style was developed which laid stress chiefly upon symmetry in the arrangement of the composition, upon grandeur of form, and upon the harmony of broad, sweeping lines; all of which tendencies were fostered by the study of ancient art. North of the Alps such a style was impossible: Gothic architecture left no wide wall-spaces for decoration.

The only opportunities it afforded to the painter were in the windows, where brilliant and harmonious coloring was the most essential requisite, and in the altar-pieces of the churches, which demanded a minute carefulness of execution because they were to be viewed close at hand. These conditions led to the invention of oil-painting, which was here admirably employed.

There exists a natural harmony between these external conditions and the disposition and intellectual endowment of each nation. The German artist, forcible in his characterization, is content simply to reproduce what he sees; to him beauty is an incident, not an aim: for the poverty of his subject or conception he compensates by abundance of vigor and originality and by scrupulous fidelity to nature. The Italian is dominated by the love of beauty; he feels the charm of a well-balanced whole and the necessity of subordinating to it all that is unusual or peculiar. Symmetry, uniform nobility of form, grace of action, harmony of coloring, are the ends which he pursues, often at the expense of individuality and accuracy. German art is essentially realistic, Italian art ideal, in character.

*Raphael: Holbein.*—Holbein's *Meyer Family and Madonna* (pl. 35, fig. 2), the original of which is at Darmstadt, is the most famous German creation of the kind; a like rank among Italian pictures may be assigned to Raphael's *Madonna di San Sisto* (fig. 1), now at Dresden. Each is a splendid realization of the ideal which hovered before the mental eye of the painter. Raphael's work seems transferred with magic ease and directness from his mind to the canvas in grand, free strokes; the whole is overpowering in effect, at once delighting and inspiring the beholder. Holbein has reproduced every detail with thorough study of nature and careful diligence. Mary's crown, the head-dress of the kneeling girl, gold, jewels, and pearls, are all admirably executed; the design of the linen embroidery and the pattern of the woollen carpet are worked out with the greatest precision. But in the thoroughly artistic treatment these accessories, though prominent, are not obtrusive, since in real life, when we fix our attention on the dress rather than the person, on the details rather than the whole object, the former will remain duly subordinated to the latter.

Raphael is the greater poet; he starts with an ideal conception. Pope Sixtus is the type of the man who after much thought and mental conflict turns in humble yearning to the fount of grace; Barbara, of the maiden who is blessed with the favor of the Lord and whose soul is filled with holiness; the boy-angels represent the pure, childlike mind in its complete surrender to goodness and truth. All this is the free creation of the artist's fancy, and is carried out in beautiful perfection; Mary with the child Jesus rises before us like the splendid open flower of a plant whose twin-buds are the angel-heads below and its leaves the saints on either side.

Holbein started with a portrait; he wished to paint the family of the

burgomaster of Basle, Meyer zum Hasen. Sixtus is replaced by the father, the angels by the children of the household; instead of Barbara, we have two women in the cumbrous Sunday costume of the country and period. This scene from real life receives in the artist's conception all the significance of which it is capable. He disposes the members of the family in two well-balanced groups, and places between them a Mary modelled from some noble German woman whose type Holbein has preserved and exalted into an ideal of blond Teutonic womanhood. The infant is small enough to be held easily on the mother's arm; the attitude of both is a faithful copy of reality and a sweet and touching expression of the relation between mother and child: the little head rests on the mother's bosom, and she lays her cheek caressingly against it.

In Raphael's picture we see the working of the artist's imagination. The Italian artist clothes his figures to suit his sense of beauty, and follows, in the fall of the drapery and the construction of the groups, his instinct for the rhythm of lines; the German does his best to make a symmetrical whole of the reality with which he is obliged to deal: far from uplifting us with him to heaven, he remains with us upon the earth. Holbein is not, like Raphael, a painter for all times and nations, but he compensates for this lack by depth of feeling and truthfulness of presentation. There can be no question of any influence exerted by the Italian upon the German picture. Both are governed by the same artistic traditions, which had developed slowly through several centuries to the point of admitting freedom along with symmetry in composition, and of making a fundamental unity of sentiment compatible with great variety of individual expression.

*Raphael: Albrecht Dürer.*—On the other hand, Raphael was acquainted with engravings on wood and copper displaying the inventive imagination of Albrecht Dürer, his power of giving character to whatever he touched, the vigor and clearness of his themes. The two artists exchanged letters and examples of their work, from which we may conclude beyond doubt that *Christ bearing the Cross* (pl. 35, fig. 3), in Dürer's woodcut *The Great Passion*, furnished the suggestion for the oil-painting of Raphael which is known as the *Spasimo di Sicilia* (fig. 4), the Sicilian "Death-Agony;" it was painted for the Convent of Santa Maria dello Spasimo, at Palermo, in Sicily, but was afterward taken to Madrid. To Dürer belongs the happy idea by which the procession is represented as coming from the city and just turning toward Golgotha; thus we are enabled to overlook its extent, and the Saviour, who has fallen under the weight of the cross, looking out from the picture, appears naturally as the central point of the whole. The woodcut is distinguished by vividness of action and dramatic grasp; the bearing and gesticulation of single figures are energetically expressive of the artist's meaning. In this matter Raphael has not excelled Dürer, and in many points has simply followed him, but he has arranged the whole composition with greater clearness.

In Dürer's picture Veronica with the handkerchief kneels beside

Christ; Raphael sets this legend aside and gives to the mother her place beside the son; she has fallen, like him, upon her knees, and stretches out her arms toward him. The other women, with John, form a symmetrical group busied about Mary, but at the same time in evident relation to the principal figure of Jesus. Dürer shows Mary, with hands folded over her breast, following behind her son in his journey of suffering. She and John are separated from him by Simon of Cyrene, who seeks to relieve the Saviour of the cross, while opposite to Veronica is a soldier attempting to drag Jesus to his feet by the cord. This soldier appears also in Raphael's picture, but his coarse face is less prominent; we see chiefly his back, and the eye is gratified by the more energetic movement which the artist has imparted to his muscular body. The two soldiers with cord and lance and Simon of Cyrene form a group on one side which corresponds to the group of sympathizing women with the apostle on the other. Thus we have a clear arrangement and a balance of contrasts. Moreover, the turning of the procession is better defined by the horseman with the flag, and the Roman and the Jew opposite him are more sharply distinguished. In Dürer's work there is more picturesque confusion; Raphael displays his figures in a manner suggestive of ancient reliefs. The idea belonged to the German; the Italian brought it to more harmonious perfection and made strength blossom into beauty.

*Albrecht Dürer: Guido Reni.*—Among Dürer's woodcuts we find also "the head full of blood and wounds" (*pl.* 35, *fig.* 5), executed in a size larger than life. In its majestic power it reminds us of the Otricoli bust of Zeus (*pl.* 8, *fig.* 6), but its beauty is of a more spiritual order. Depth of pain and the consciousness of overcoming pain—that blending of heroism and passive suffering which exalts us above death—find here as perfect an expression as in Bach's Passion-music. The mouth is slightly opened, like that of the Zeus of Otricoli, but, unlike that, for lamentation; the forehead is furrowed with pain; the skin hangs loose under the brows. Yet through all this agitation we feel the repose in which the immovable steadfastness of the inner nature of the life that is at bottom divine declares itself with overpowering force, far more nobly than in the bent head and upward glance of Guido Reni's *Ecce Homo* (*pl.* 35, *fig.* 6). Guido was one of those Italians who after Raphael's time sought to arrest the decline of art by a thorough study of antiquity and of the old masters; his Madonnas are modelled upon the *Niobe*. His Christ is the typical martyr of art—a beautiful body and a soul which draws its power of conquering pain from God above. Dürer's Saviour is himself God; in him are salvation and eternity.

*Dürer's Portrait.*—Professor Moritz Carrière, in his *Renaissance and Reformation in Culture, Art, and Literature*, speaks as follows concerning Dürer's portrait of himself (*fig.* 8): "This is indeed the noble face of the serious and thoughtful artist in the bloom of his strength. It is well drawn and finely modelled; the color, deep in the shadows, is made somewhat glassy in the lights by the use of ultramarines. The hair falls in

becoming waves upon the shoulders; it is executed with minute care and admirable linear precision; an appearance of motion is imparted to it by the glistening sheen of the curls. But in the hand against the fur the arrangement of the fingers is tasteless and cramped; here we see one of those knots which in the struggle with wind and weather were developed upon the healthy growth of the German oak, Dürer. Thus the whole man, with his greatness and his defects, stands bodily before us, but the greatness is overpowering."

*Raphael's Portrait of himself* (pl. 35, fig. 7) in its bright, youthful beauty seems spellbound upon the canvas. Of it Ernst Förster writes: "With the most unassuming simplicity this picture sets before us the noble character of Raphael—the profundity of his thoughtful spirit, the warmth of his feelings, so easily fanned into a flame; nor is the trait of melancholy absent, which is so often the omen of an early death. Why has this picture always inspired me with a feeling of compassion? It looks at us with frank eyes, sweetness and kindness play around the mouth, all the features proclaim purity, depth, and richness of spirit, and not a movement indicates any inward unrest or passionate yearning. But it is the face of a man whose soul one might call too finely strung. The essence of this soul is harmony, but it can bear no rough touch and promises but short endurance. The expression is characterized by sadness; it smiles through tears, and in its first kindly greeting lurks a monition of the farewell that is to be."

## VII. COMPARISON OF THE RENAISSANCE PERIOD IN GERMANY AND THE NETHERLANDS.

*Albrecht Dürer.*—The early numbers of Plate 36 (figs. 1-5) afford also an opportunity for comparing German with Italian art. On Plate 29 we had the *Triumph of Death* from the Campo Santo at Pisa—a fresco-painting on a large scale, a rich and varied composition. Here, in small engravings, the same idea meets us under manifold forms. In Albrecht Dürer's *Knight, Death, and the Devil* (fig. 1) is seen fearlessly riding in a dark glen a solitary knight, before whom rise up two demons the most fearful which the mind can conceive—the horrible figure of Death on the lame horse, and the bewildering apparition of the devil. The will of the knight is firm, his conscience clear, and God and eternity are his support. Some thought him to be intended for Sickingen; he was called the Knight of the Reformation. At any rate, he represents for us the intellectual chivalry of the Reformation period, and shows us also how in Dürer imaginative power rested upon moral seriousness.

*Hans Holbein.*—The *Dances of Death* (figs. 2-5) so popular at the time were not otherwise treated by Dürer, but Hans Holbein repeatedly turned to them for his subjects, and became the acknowledged master in that style of composition. The French editor of these engravings remarked that they are like a thing which is at once droll and painful,

inspiring in us a sort of melancholy delight, a joyous terror: the remark is descriptive of our conception of humor. Woltmann has found in them Shakespearean traits—the cutting irony which Shakespeare directs against all pretence and unreality, his intellectual mastery over all conditions of life, his energy in the expression of passion and the delineation of character. We see Death seizing the pope by the collar while the latter is giving his foot to kiss to a prince whom he is about to crown (*pl.* 36, *fig.* 2); we think of Leo X. We see Death at the richly-spread banqueting-board, acting as cupbearer and wine-taster to the king (*fig.* 3). We see him extinguishing the altar-lights behind the back of a nun who while kneeling before the altar is giving heed only to the song of a lover beside her (*fig.* 4). We see him attacking the soldier on the battle-field and slaying with a bone the warrior before whose sword many have fallen (*fig.* 5).

*Lucas Cranach* of Saxony (1472–1553)—whose real name was Lucas Sunder—is the Hans Sachs of painters. To him we owe the likenesses of the Wittenberg Reformers, many of whom he painted either in the exercise of their official functions or as simple portraits. As examples we give *Luther* (*fig.* 6) and *Melanchthon* (*fig.* 7).

*Peter Paul Rubens*.—In the Netherlands the struggle for religious and political liberty reached its close earlier than in Germany. Peter Paul Rubens (1571–1640) mastered in Italy all resources of form and color, while preserving intact the national character and the individuality of his powerful genius. He conquered new domains of art by diverting it from religious to secular subjects, and was the pioneer of genre- and landscape-painting. The great conflicts of his age are mirrored in his power of seizing and depicting life at its most intense moments—men in the full heat of passion and action—and the magic of his coloring is an outpouring upon the canvas of his own joyous and happy nature. In intellectual loftiness, indeed, and depth of imagination he is inferior only to the great Italians and to his contemporary, Shakespeare.

The fertility of Rubens was marvellous; from the number of his works, which embrace all branches of art, we select a genre-picture (*fig.* 8) in order to show his skill in painting flowers and fruit. His complete mastery over all effective postures of the human body is displayed in the figures of the naked children that sport with the huge garland of fruit. The *Battle of the Amazons* (*fig.* 9) is a masterpiece of historical painting in the secular style. The beautiful heroines dispute the passage of a bridge with warriors of the other sex; the moment chosen for depicting the combat is that in which it is being decided in favor of the latter. These figures, in all attitudes of struggle and falling, show Rubens rivalling Michelangelo as a master of form and action; the drawing of the horses stamps him as an animal-painter of the first rank. With all the wild confusion natural to a battle, the picture follows a symmetrical plan of composition, while there is perfect freedom in the development of all details and in the balancing of individual figures. Rubens was a painter of dramatic action, of life revealing itself in sensuous vigor.

*Anthony Van Dyck* (1599-1641), Rubens's greatest pupil, was more lyric in tone. Psychology is his *forte*; he paints portraits of clever men of the world, whose characters he lets us divine through their calm, elegant bearing, free from every expression of strong emotion. In his portrait of himself (*pl.* 36, *fig.* 11) he appears as a youth with an intelligent and winning countenance. The *Lamentation over the Body of Christ* (*fig.* 10) shows in coloring and in the perfect modelling of the nude form a kinship with the Venetian school, but it combines with these beauties the expression of intense feeling which is characteristic of Northern art.

*Peter de Witte*—better known by his Italian name of *Pietro Candido*—a Flemish painter and sculptor, was born at Bruges in 1545 and died at Munich in 1628. He went to Florence at an early age, where he became skilful both in oil- and fresco-painting. He was employed by Giorgio Vasari (1512-1574) in his enormous fresco-works, thus acquiring much knowledge in architecture and sculpture, and particularly in the decoration of buildings. His fresco-paintings are especially noteworthy, as they clearly evince a study of the Italian Renaissance. He planned, among other works for the elector Maximilian of Bavaria, the bronze tomb in the Church of Our Lady at Munich. An example of his work in sculpture, in which the costume of the period is reproduced with great care, is illustrated in the statue of *Duke Wilhelm* (*pl.* 26, *fig.* 9).

#### VIII. SOUTHERN AND NORTHERN CHIAROSCURO COMPARED.

Two great artists, Correggio and Rembrandt, may be regarded as the musicians among painters. The *forte* of each lies in investing a mental state with sensuous form and expression, but the sentiment of the Italian is emotional and intense; that of the Dutchman, strong and contained. With both the power of idealization, the poetizing element of art, resides not so much in thoughtful composition, in majesty or loveliness of form, as in coloring. They create a powerful effect by grouping masses of color and making clearness and unity in the picture result from the harmony of their tones. They let reflections play into one another, light and shade commingle; so that all brilliancy is soft and free from garishness, all gloom is brightened with an illuminating touch. In the undulating waves of light the firm outlines of objects are softened and obliterated, and the magic of chiaroscuro sheds a dreamy, unreal charm over the picture.

Correggio loves the open air, the poesy of the forest, whose shadows soften the sunlight which brightens them. Rembrandt's taste is more for the pleasant privacy of the Northern home, whose chambers, shut off from the sky, receive by the windows an illumination varying in degree for the different parts of the room, where we look closely before form and color become apparent to us in the dusky light. Thus both these masters are to be placed with the Venetians and Rubens as having contributed to develop the specifically picturesque quality in art.

*Correggio* (1494-1534) throws equal warmth of feeling and charm of expression into representations of sensuous pleasure, of religious rapture, and of woe and suffering. The naked forms of his *Io* and his *Leda* shine ravishingly forth from under their lightly-woven coverings; his *Madonna* is borne by exultant bands of angels aloft into the radiant splendor of heaven. In his picture called *Night* (*pl. 37, fig. 1*) a light streams out from the infant Christ upon the happy mother, the herdsmen who stand around, and the angels hovering above, while in the distance the day is breaking. The figures, whose outlines afford little pleasure to the eye, owe all their value to this charm of coloring which is shed over them. On soft moss in the shade of the trees lies the fair form which is called a *Reading Magdalen* (*fig. 2*); to us this half-clad woman in the bloom of beauty, stretched out in such a charming, sweetly-pensive attitude, has always seemed like Correggio's own Muse. Both these pictures are treasures of the Dresden Gallery.

*Rembrandt* (1606-1669) has given us an enchanting picture of the happy time of his first marriage. Holding his beautiful little wife upon his lap and in joyous mood raising the wineglass aloft, he looks out upon us laughingly in hearty enjoyment of life (*fig. 4*). At a later time both his life and his spirit became more gloomy; then the shadows threaten to absorb the light, and the bright, cheerful colors are subdued by shading with brown. But his genius triumphed over this tendency. Rembrandt was a realist in details; his patriarchs, apostles, and Pharisees have Oriental physiognomies and costumes, and the air of direct contemporary reality thus imparted is strikingly blended with an imaginative element. He was a master in the use of the etching-needle as well as of the brush, and a famous etching of his is the so-called "thousand-florin sheet," which depicts the *Resurrection of Lazarus* (*fig. 3*). Christ stands in an attitude full of spiritual majesty; the first stirrings of life in Lazarus as he awakes from the slumbers of death, and the various degrees of astonishment in the lookers-on, are faithfully portrayed; but the work, like all of Rembrandt's, is greatest by the poesy of its illumination.

*Paul Potter*.—Rembrandt exercised a controlling influence upon the Dutch genre- and landscape-painters. The animal-painters, too—and notably Paul Potter (1625-1654)—did not content themselves with a right understanding of the instincts of cattle and sheep, and of their characteristic movements and attitudes: they brought the landscape into play, divided their pictures into masses of light and shade, emphasized single details, and made the whole effective and pleasing by an illumination in harmony with the scene (*fig. 5*).

*Claude Lorraine and Jacob Ruysdael*.—Like Correggio and Rembrandt, Claude Lorraine (1600-1682) and Jacob Ruysdael (1625-1681)—leaders in landscape-painting—are the representatives respectively of Southern and Northern Europe. In France, Poussin, following in the footsteps of Italian art, had introduced in landscape-painting the heroic style, where everything is on a grand scale—an imposing range of hills in the back-

ground, in the middle grounds classic buildings, in the foreground a stately group of trees. To these well-balanced forms of composition Claude Lorraine added the splendor of light and color, the soft breeze which rustles in the tree-tops and makes the waves of the sea heave with a gentle motion. Nature in his pictures seems to be keeping her Sabbath, and there is always the freshness of morning or the calm of evening (*pl.* 37, *fig.* 6).

The Dutch studied the things of insignificant appearance which lay about them, and love for their native soil proclaimed itself in their works. A sandhill, the trunk of a willow reflected in a pond, a forest-path with an outlook into the open, are sufficient, in conjunction with the air and the clouds, to exercise a melancholy or a cheerful influence. Ruysdael depicts both the peacefulness and the terrors of the forest. In Figure 7 we see an elegy written in lines and color: a shower veils the ruins of a church in the background, and a flooded brook in the foreground makes a way for itself among graves on which there glimmers through the dusk a last smile of the departing sun.

#### IX. NETHERLANDS SCHOOL OF GENRE-PAINTING OF THE SEVENTEENTH CENTURY.

In the Middle Ages and during the Renaissance art dealt especially with the religious and historic ideals of mankind. It took subjects from the Old and the New Testament in which to mirror the life of the present, and conversely it made the scenes of ancient and sacred history homelike and familiar by lending to them the features of the life by which it was environed. But at the period which we have now reached a realistic sense was awake and grasped at the realities of daily life for their own sake. It drew forth their treasures of nobility and goodness, treated with masterful humor even the extravagances and the follies of men, and atoned for defects of form by harmony of sentiment and the power of color. The Dutch seemed especially called to give effect in painting to this new tendency. They had rescued their land from the sea, had made it habitable, and were in the full enjoyment of a comfortable in-door existence; they had cast off the yoke of civil and spiritual tyranny and were happy in their self-won freedom. The Dutch pictures, like the life of the people, exhibit, usually on a small scale, a wealth of charm, but a charm peculiar to themselves. We admire in them the finished execution, the wide range of interest and study which leads the artist to perfect every detail with the greatest fidelity to nature, with delicacy and love, and finally the attuning of the details to the clear harmony of the whole.

*David Teniers the Younger* (1610-1690).—Let us take first the Fleming Teniers, the younger of the name. He shows us the influence of the school of Rubens, who with his *Kirmess* and *Garden of Love* furnished models for this sort of composition. In the picture *Jovial Party* (*pl.* 38,

fig. 2), which is painted in the style which Teniers inherited from his father, we are led to feel the truth of the saying that it is easy to play to those who love dancing. The musician stands upon the empty cask; brisk lads and merry girls dance and coquet together; the men sit over their cans of Flemish beer, play cards or dice, or talk pothouse politics; an air of jovial contentment pervades the scene.

In their choice of subjects the Dutch painters of the seventeenth century are guided by one or the other of two main tendencies. Some, with fresh, bright perception, seize upon the life of the lower classes, the sailors and peasants, and depict it boldly, not shrinking from the rough humors of the natural man, and loving a good broad jest; others display ingenuity of idea, taste and neatness of execution, in portraying good society, where nature is restrained or moderated by fine breeding and emotions become a matter of conjecture. We have here an artistic parallel to the difference in literature between the village tale and the society novel.

*Adrian van Ostade* (1610-1685).—Figure 3 (*pl.* 38), after Van Ostade, shows a peasant under the dentist's hands, submitting, with legs convulsively outstretched and clinched fists, to the unskilful operation; the family look on, half in alarm, half in amused enjoyment. Van Ostade usually prefers to depict scenes of tranquil pleasure.

*Adrian Brouwer* (1605-1638), on the other hand, likes dramatic tension and excitement; there is always movement among his figures. The example given of his work shows us *Players disputing over their Cards* (fig. 6); one of the three players, in a rage, is beating another over the head. This is one of Brouwer's master-pieces, and is in the Pinakothek at Munich.

*Frans van Mieris* (1635-1681) and his followers introduce us, not to the tavern, but to the drawing-room; instead of ragged jackets, they display for our admiration silks and velvets. In Figure 1 is presented the *Young Cavalier and the Shopwoman*. The scene is a shop; a stylish young cavalier with sword and plumed hat is standing before the pretty shop-girl; she is measuring off the stuff, and he interrupts her with little attentions which she does not seem to take amiss. Evidently, the old man at the fireplace raises his warning finger to little or no purpose.

*Caspar Netscher* (1639-1684) shows us himself (fig. 5) sitting at his table—pen, not brush, in hand—lost in thought over the letter which is not yet begun. Clearly, writing comes harder to him than painting.

*Gerard Douw* (1613-1675), in Figure 4, sits comfortably before his account-book, in which he is perhaps entering the last orders or the sums received for them; a group of statuary and all sorts of artists' belongings show that the room is a studio; the owner's love for music is declared by the violin, flute, and music-sheets.

*Gabriel Metsu* (1630 to about 1668).—In Metsu's *Lace-maker* (fig. 7) a pretty girl simple in dress and demeanor pauses a moment in her work to listen to the pleasant young fellow who turns to her from his glass of

wine. There is a sweet familiarity in the attitude of both which makes us feel with kindly interest that they are destined to go through life together.

*Gerard Terburg* (1608–1681).—The *Paternal Admonition* (pl. 38, fig. 9), by this artist, has been thus described by Goethe in *Elective Affinities*: "A noble, knightly-looking father sits with one foot crossed upon his knee, and seems to utter words of warning or reproof to the daughter who stands before him. The latter, a fine figure in a voluminous gown of white satin, is seen only from behind, but her whole air and bearing are indicative of the effort to collect herself. However, the look and gesture of the father show that his words are neither violent nor mortifying; as to the mother, she seems to conceal a slight embarrassment by looking into a glass of wine which she is about to drink."

*Jan Steen* (1626–1679) shows himself equally at home in tavern and in drawing-room. A humorist, he indulges in witty mockery of all false greatness and vain security. He treats life as a comedy: we cannot change it, and it is better to laugh than to lose one's temper. In Figure 8 we have a scene of *Folly and Confusion*. The young man has evidently already drunk too much of the sweet, heady wine, and the fat, fair dame who presses another glass upon him has forgotten in her zeal to put the spigot in the cask after filling her pitcher. The good liquor runs out on the floor, where hat, cards, pipes, and flowers are strewn about, and where a little pig pokes around with an impunity which leads it to feel that it is in the right place. In the background an old couple talk together; the musician plays away, regardless of the fact that no one listens, and the woman who should keep an eye on everything has gone to sleep. The children take advantage of her slumber, as the mice dance on the table when the cats are not at home. The youngest, in high glee, throws the dishes to the floor; the boy lights a pipe, and the girl steals dainties out of the cupboard, while the little dog imitates her to the best of his ability by licking the plates.

#### X. FRENCH AND SPANISH SCHOOLS OF PAINTING OF THE SEVENTEENTH CENTURY.

French poetry in its revival of the seventeenth century did not draw its inspiration from national sources, like the contemporaneous poetry of England and Spain: it lacked, accordingly, the exuberance and vividness which they gained by their close relation to the life around them, and the qualities which it cherished most were regularity and unity in composition, correctness and elegance of style. Adhering to classic models, it was consequently unable to reproduce the spontaneity and imaginative freedom of Greek poetry, and was influenced chiefly by the Roman genius—vigorous, indeed, but frigid, and governed by academic laws of taste. Energy and concentration, and unflinching dignity or sweet-

ness of style, were its best traits. A corresponding classicism reigned in art. With Corneille we may compare the grandiose Poussin; Le Sueur, with his mild, religious spirit and artistic purity of form, resembles Racine.

*Nicholas Poussin* (1594-1665) studied in Rome, and formed his strong and austere manner on antique models and the cartoons of Raphael. Thus, the *Finding of Moses* (pl. 39, fig. 1) has the characteristics of a Roman relief in its combination of a free development of the separate figures with their formal grouping around the child and the princess. The woman who is raising the infant is perhaps the mother, called to nurse it. The landscape, with its pyramids and palms, is Egyptian, but the divinity of the Nile, reclining upon his urn with a cornucopia beside him, is a reminiscence of Græco-Roman sculpture.

*Eustache le Sueur* (1610-1655) has been called the French Raphael from the beauty of his compositions and designs. This characteristic is exhibited in his *Virgin appearing to St. Martin* (fig. 3). The St. Martin is a figure of youthful purity, kneeling in the foreground of a landscape and gazing devoutly upward at the Virgin, who hovers before him surrounded by sweet-faced cherubs; two male figures—probably St. Peter and St. Paul—point toward her with animated gestures, and on the other side she is escorted by two angels, whose stiff pose is not without a certain grace.

*Charles le Brun* (1619-1690) superintended the artistic enterprises set on foot by Louis XIV. and extolled their magnificence in pompous and artificial phrase. He painted the king *Setting Out for the War against the Spanish Netherlands* in 1667 (fig. 2), a proud, handsome youth wearing the periwig above the Roman cuirass—the costume in which the Roman Cæsars were represented upon the French stage. Above him hovers the goddess of glory, bearing the scroll of fame and blowing a trumpet; in front is Mars, the god of war; behind come Justice with sword and scales and Hymen with blazing torch. Thus history is tricked out in mythological garb; in place of real active life we have allegory, appealing to the cultured intelligence.

*Spanish Painting* bears a very different stamp. Formed by the double foreign influence of Italy and the Netherlands, it was, nevertheless, essentially an expression of the national ideas and sentiments. In Spanish literature the ardent fanatic piety of Calderon stands side by side with the healthy, fresh realism and insight of Cervantes and Lope de Vega. In the best Spanish paintings these elements are combined; religious fervor is united with a vigorous, fresh conception of life.

*Francisco Zurbaran* (1598-1662) stands at the head of the painters of religious legends who belong to the school of Seville. His drawing is simple and great, his coloring strong and serious, his execution natural. We recognize these qualities in his picture of *St. John and the Virgin* (fig. 4) going homeward at the approach of night, silent and sorrowful, from the Saviour's cross.

In Zurbaran we recognize one of the first Spanish painters who developed an independent and national style; his works, however, exhibit the strength and weakness of the school of Seville. In his coloring and chiaroscuro there are remarkable breadth and depth, but his compositions of large groups lack harmony. His heads are powerful and lifelike, admirably expressing religious ecstasy and mental agony.

*Francisco de Ribalta* (1551-1628), one of the best historical painters of Spain, first studied in the city of Valencia. He subsequently visited Italy, where he spent several years in perfecting his style. Returning to Valencia, he was much honored and patronized, and his works have since been highly prized. The Spanish painters were extremists, representing most frequently either excruciating agonies or transporting ecstasies; and Ribalta was no exception to this rule. His pictures are rarely met with out of Spain. His *Last Supper*, in the Colegio Patriarca, Valencia, plays an important part in the ceremonies of Corpus Christi. His *Nailing to the Cross*, now in the Museo, is a production of superior merit. One of his pictures, *Christ bearing the Cross*, is in the chapel of Magdalene College, Oxford. He painted many fine portraits of the notables of Valencia.

*Juan de Ribalta* (1597-1628), son of the preceding, gave early proof of his powers when at the age of eighteen he painted the *Crucifixion* now in the Museo of his native city, Valencia. He also painted more than thirty portraits of the prominent persons of Valencia. Father and son both died the same year.

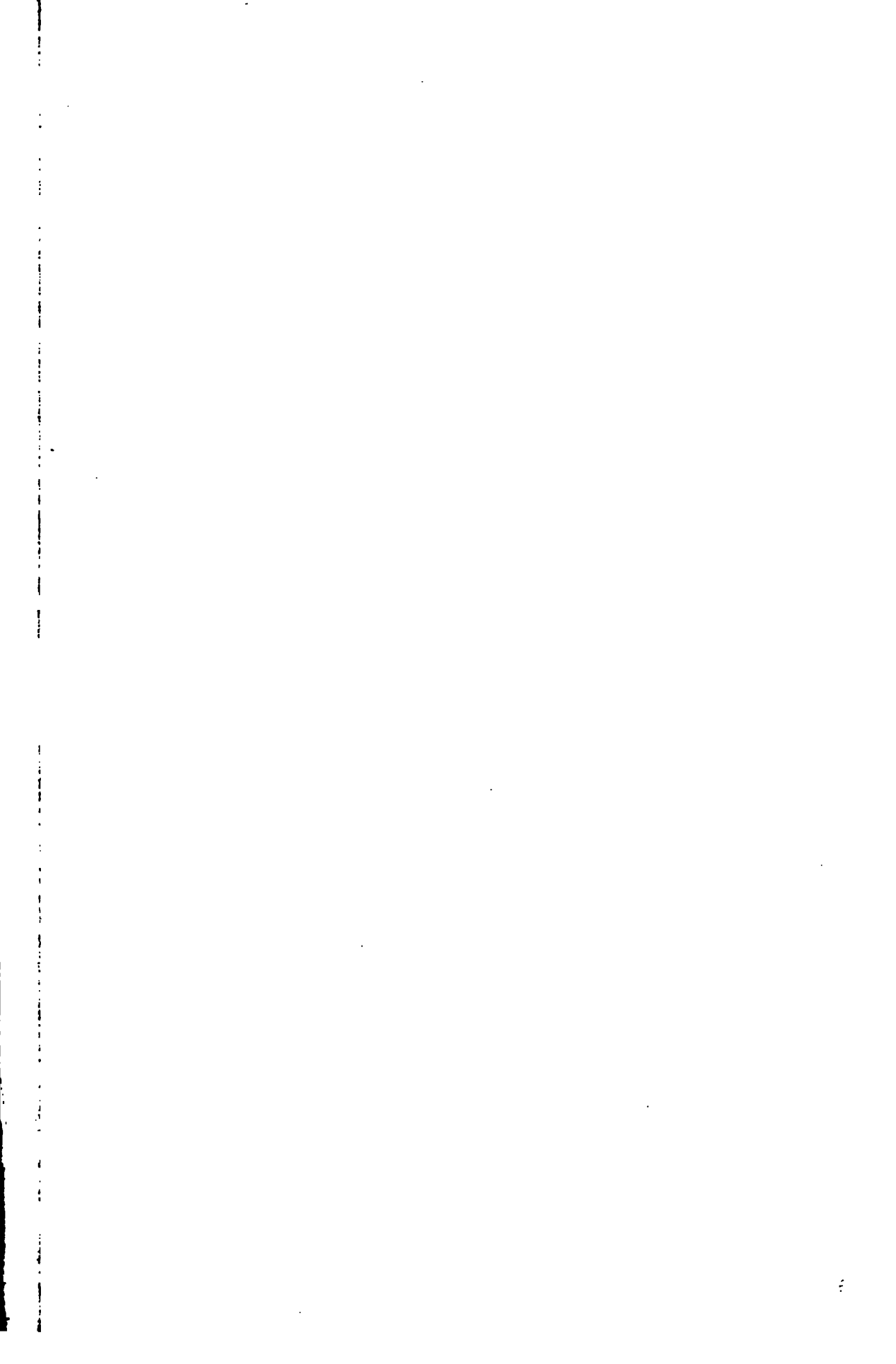
*Giuseppe Ribera* (1593-1656) belonged to the naturalistic school of painting, his style being formed chiefly after Caravaggio. At an early age he was a pupil of Francisco Ribalta, but afterward went to Italy, where he was called *Lo Spagnoletto*, and at Rome he studied the works of Caravaggio, to which he is indebted for his peculiar vivacity of color. He spent the best years of his life at Naples, and here he achieved his most pronounced success. His *Pietà*, in the Convent of S. Martino at Naples, is a masterly production rivalling the best specimen of Italian art. The *Martyrdom of St. Bartholomew*, in the Berlin Museum, the most celebrated of his paintings, shows much talent in composition and in power of depicting this horrible subject. Although Ribera passed the greater part of his art-life in Italy, he did not forget his Spanish descent, and it is said that in his pride of birth the word "Español" was added to his name in all his best works.

*Don Diego Velasquez de Silva* (1599-1660) was the master of realism in portrait- and genre-painting, and will bear favorable comparison with the best Renaissance painters of Italy. Titian and Rubens were his twin guiding-stars. He was eminently successful in portraiture, particularly in his equestrian portraits, which are fine in color and remarkably spirited. Figure 5 (*pl.* 39) is his portrait of Philip IV. of Spain, that incapable ruler and intelligent patron of the theatre and of Calderon. Among the more important of his works are *The Forge of Vulcan*, *Sur-*

render of *Breda*, *The Drinkers*, and his well-known picture of *The Water-carrier*. Most of his paintings are at Madrid.

*Bartolomé Estéban Murillo* (1618–1682), at once religious in sentiment, of realistic insight, and poetic in his conceptions of life, is one of the greatest painters of all times; as a master of chiaroscuro he stands in the first rank beside Correggio and Rembrandt. Like Spanish artists in general, he is less ideal in tone than the Italians, whose style was ennobled by the study of Greek art, and more elevated than the Dutch and Flemings through his birth and residence among a race with which physical dignity and beauty are the rule and not the exception. His Madonnas are admirable as they float on the air upborne by angels or by their own rapt mood, representing sometimes the Ascension, sometimes the Immaculate Conception. In these so-called pictures of the *Conception* (*pl. 39, fig. 6*) the Virgin appears standing on the crescent moon, radiant in childlike purity; thus she is to conceive the deliverance from inherited sin. But as at the present day some minds confuse the ideas that Mary conceived and was conceived without stain, so it seems that the painters thought of the moment when the promise of the angelic salutation was fulfilled, when the Holy Ghost comes upon her and the power of the Highest overshadows her.

Murillo is equally admirable in his pictures, in life-size, of the street-boys of Seville, as contented in their rags as a Diogenes or a Mohammedan dervish. One squats on the ground playing with a dog and munching bread while his mother cleans his head (*fig. 7*); another, leaning upon a basket of grapes, watches a girl counting money (*fig. 8*).





1-3. Frescos from the Roman Catacombs: 1. Christ typified by Orpheus; 2. Head of Christ, from the Catacombs (Rome). 5. Mosaic, from the Church of Santa Sophia (Constantinople). 6. Fresco, from the series of the Last Judgment (Florence).



xtus; 3. Head of Christ, from the Catacombs of St. Pontianus. 4. Mosaic, from the Basilica of St. Paul outside-Christ, in the Church of St. Michael at Hildesheim. 7. Virgin and Child (Cimabue), altar-piece in S. Maria Novella





1



2



3

1. Catacomb fresco from the Cemetery of Lucina. 2. Catacomb fresco: episodes from the history of Jonah. 3. Fresco from the Church of San Clemente, Rome.





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*Juan de Ribalta* (1597-1628), son of the preceding, gave early proof of his powers when at the age of eighteen he painted the *Crucifixion* now in the Museo of his native city, Valencia. He also painted more than thirty portraits of the prominent persons of Valencia. Father and son both died the same year.

*Giuseppe Ribera* (1593-1656) belonged to the naturalistic school of painting, his style being formed chiefly after Caravaggio. At an early age he was a pupil of Francisco Ribalta, but afterward went to Italy, where he was called *Lo Spagnoletto*, and at Rome he studied the works of Caravaggio, to which he is indebted for his peculiar vivacity of color. He spent the best years of his life at Naples, and here he achieved his most pronounced success. His *Pietà*, in the Convent of S. Martino at Naples, is a masterly production rivalling the best specimen of Italian art. The *Martyrdom of St. Bartholomew*, in the Berlin Museum, the most celebrated of his paintings, shows much talent in composition and in power of depicting this horrible subject. Although Ribera passed the greater part of his art-life in Italy, he did not forget his Spanish descent, and it is said that in his pride of birth the word "Español" was added to his name in all his best works.

*Don Diego Velasquez de Silva* (1599-1660) was the master of realism in portrait- and genre-painting, and will bear favorable comparison with the best Renaissance painters of Italy. Titian and Rubens were his twin guiding-stars. He was eminently successful in portraiture, particularly in his equestrian portraits, which are fine in color and remarkably spirited. Figure 5 (*pl.* 39) is his portrait of Philip IV. of Spain, that incapable ruler and intelligent patron of the theatre and of Calderon. Among the more important of his works are *The Forge of Vulcan*, *Sur-*

*render of Breda, The Drinkers*, and his well-known picture of *The Water-carrier*. Most of his paintings are at Madrid.

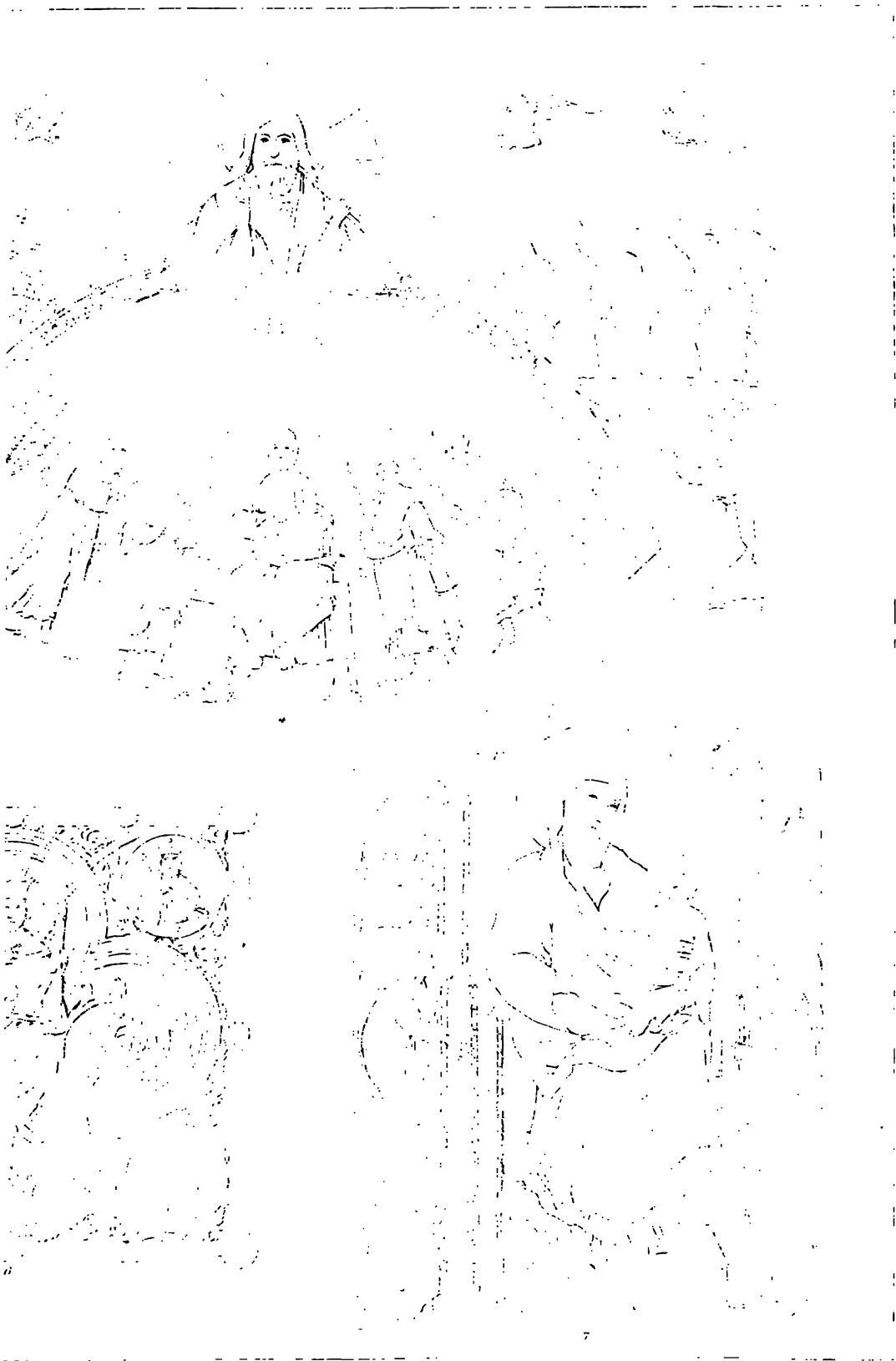
*Bartolomé Estéban Murillo* (1618–1682), at once religious in sentiment, of realistic insight, and poetic in his conceptions of life, is one of the greatest painters of all times; as a master of chiaroscuro he stands in the first rank beside Correggio and Rembrandt. Like Spanish artists in general, he is less ideal in tone than the Italians, whose style was ennobled by the study of Greek art, and more elevated than the Dutch and Flemings through his birth and residence among a race with which physical dignity and beauty are the rule and not the exception. His Madonnas are admirable as they float on the air upborne by angels or by their own rapt mood, representing sometimes the Ascension, sometimes the Immaculate Conception. In these so-called pictures of the *Conception* (*pl. 39, fig. 6*) the Virgin appears standing on the crescent moon, radiant in childlike purity; thus she is to conceive the deliverance from inherited sin. But as at the present day some minds confuse the ideas that Mary conceived and was conceived without stain, so it seems that the painters thought of the moment when the promise of the angelic salutation was fulfilled, when the Holy Ghost comes upon her and the power of the Highest overshadows her.

Murillo is equally admirable in his pictures, in life-size, of the street-boys of Seville, as contented in their rags as a Diogenes or a Mohammedan dervish. One squats on the ground playing with a dog and munching bread while his mother cleans his head (*fig. 7*); another, leaning upon a basket of grapes, watches a girl counting money (*fig. 8*).



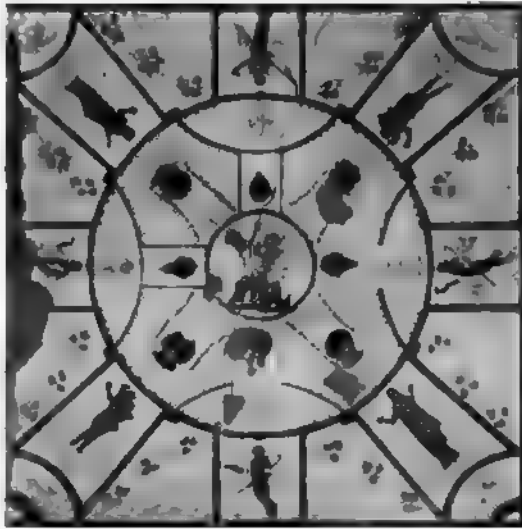


1-3. Frescos from the Roman Catacombs: 1. Christ typified by Orpheus; 2. Head of Christ, from the Catacombs of San Pancratius (Rome). 4. Head of Christ, from the Catacombs of San Pancratius (Rome). 5. Mosaic, from the Church of Santa Sophia (Constantinople). 6. Fresco, from the series of the Last Judgment (Florence).



lixus; 3. Head of Christ, from the Catacombs of St. Pontianus. 4. Mosaic, from the Basilica of St. Paul outside-Christ, in the Church of St. Michael at Hildesheim. 7. Virgin and Child (Cimabue), altar-piece in S. Maria Novella





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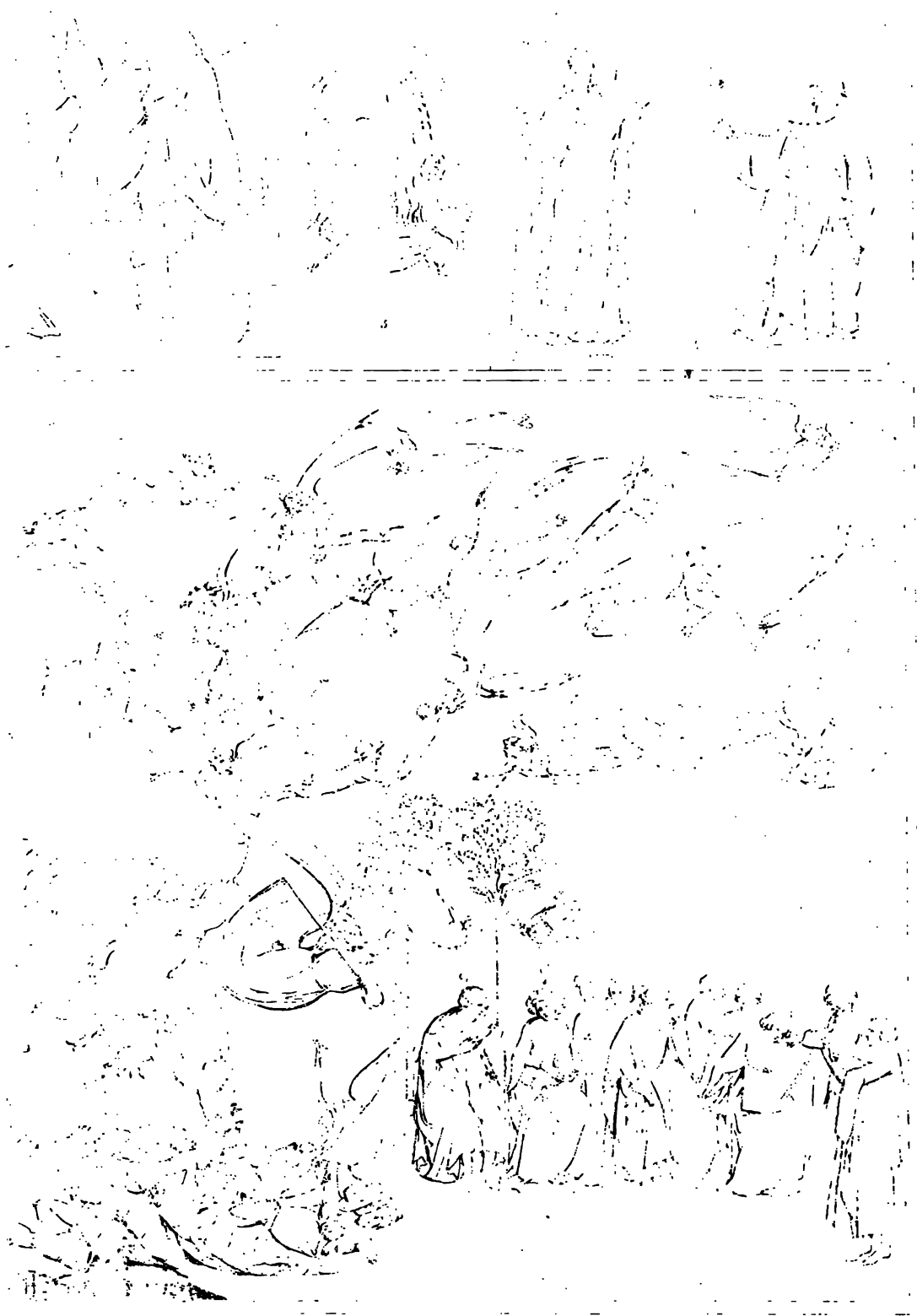
1. Catacomb fresco from the Cemetery of Lucina. 2. Catacomb fresco: episodes from the history of Jonah. 3. Fresco from the Church of San Clemente, Rome.







1-3. Frescos in the Arena Chapel at Padua (Giotto): 1. Resurrection of Christ; 2. Resurrection of Lazarus; 3. Fall of Man, in the Campo Santo at Pisa.



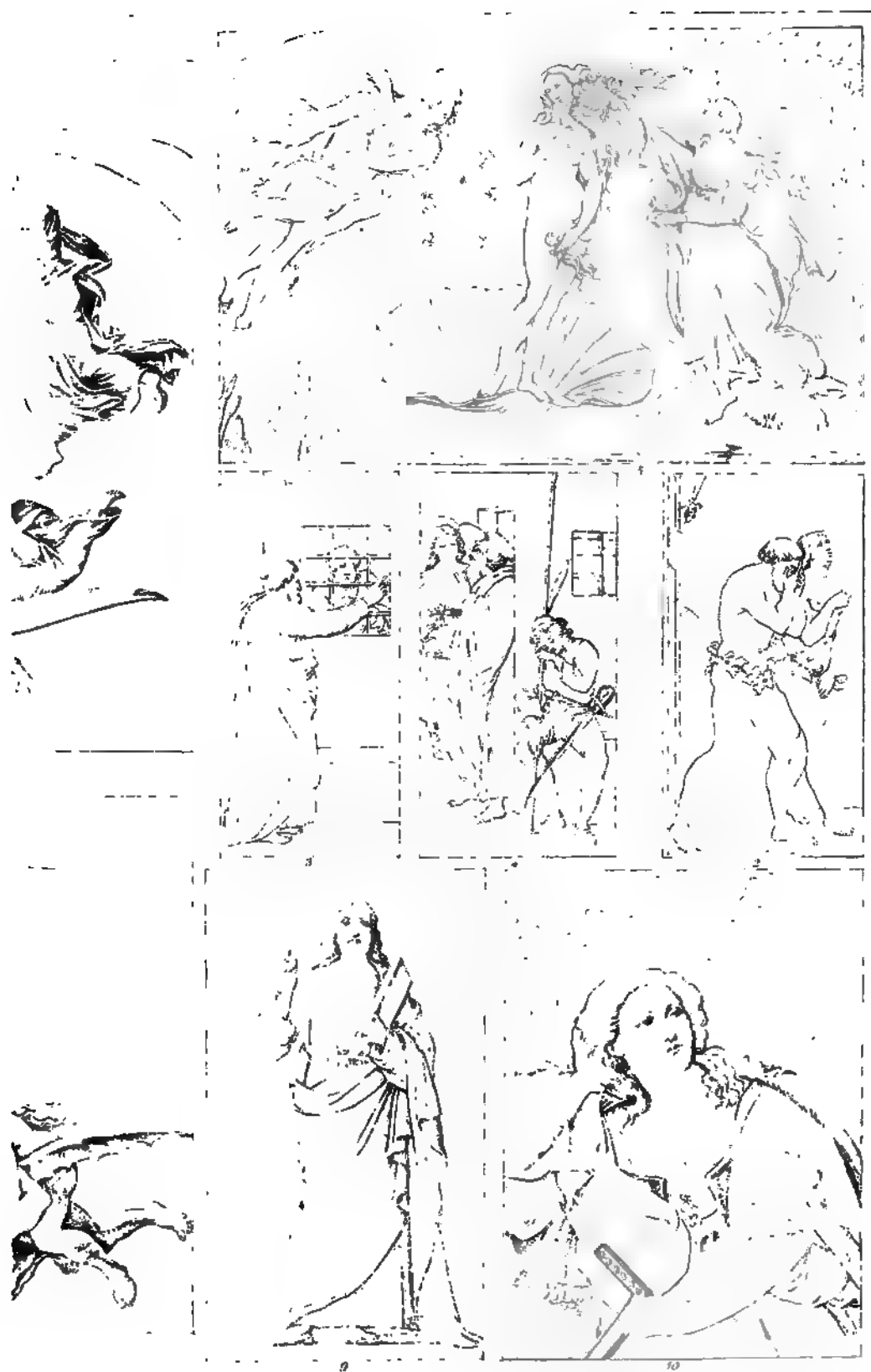
Idolatry. 4, 5. Frescos in the Palazzo Pubblico at Siena (Simone di Martino): 4. Petrarch; 5. Laura. 6. Triumph







1-4. Frescos in the Brancacci Chapel of the Church S. Maria della Carmine at Florence: 1. Baptism of St. Peter (from prison by an angel (Filippino Lippi). 5. Birth of Aphrodite (Sandro Botticelli) in the Uffizi (Florence). 6. Visitation (Luca Signorelli); 7. Angels welcoming souls into heaven; 8. Demons bearing lost souls to hell. 9. Christ's Descent into Hell.



expulsion from Paradise (Masaccio); 3. St. Paul visiting St. Peter in prison (Filippino Lippi); 4. St. Peter delivered (Benozzo Gozzoli), in the Campo Santo at Pisa. 7, 8. Frescos from the Last Judgment, in the chapel of Orvieto (Piero della Francesca); 9. Lute-player (Giorgione), at Venice. 10. Lute-player (Giorgione), in Alnwick Castle.







1. Scene from the Triumph of Caesar (Mantegna), in Hampton Court Palace. 2. Entombment of Christ (Fra Angelico), in S. Maria Novella at Florence. 3. Birth of the Virgin (Ghirlandajo), in S. Maria Novella at Florence. 4. Adoring Madonna (Fra Angelico). 5. Virgin and Child (Ghirlandajo), in S. Maria Novella at Florence.



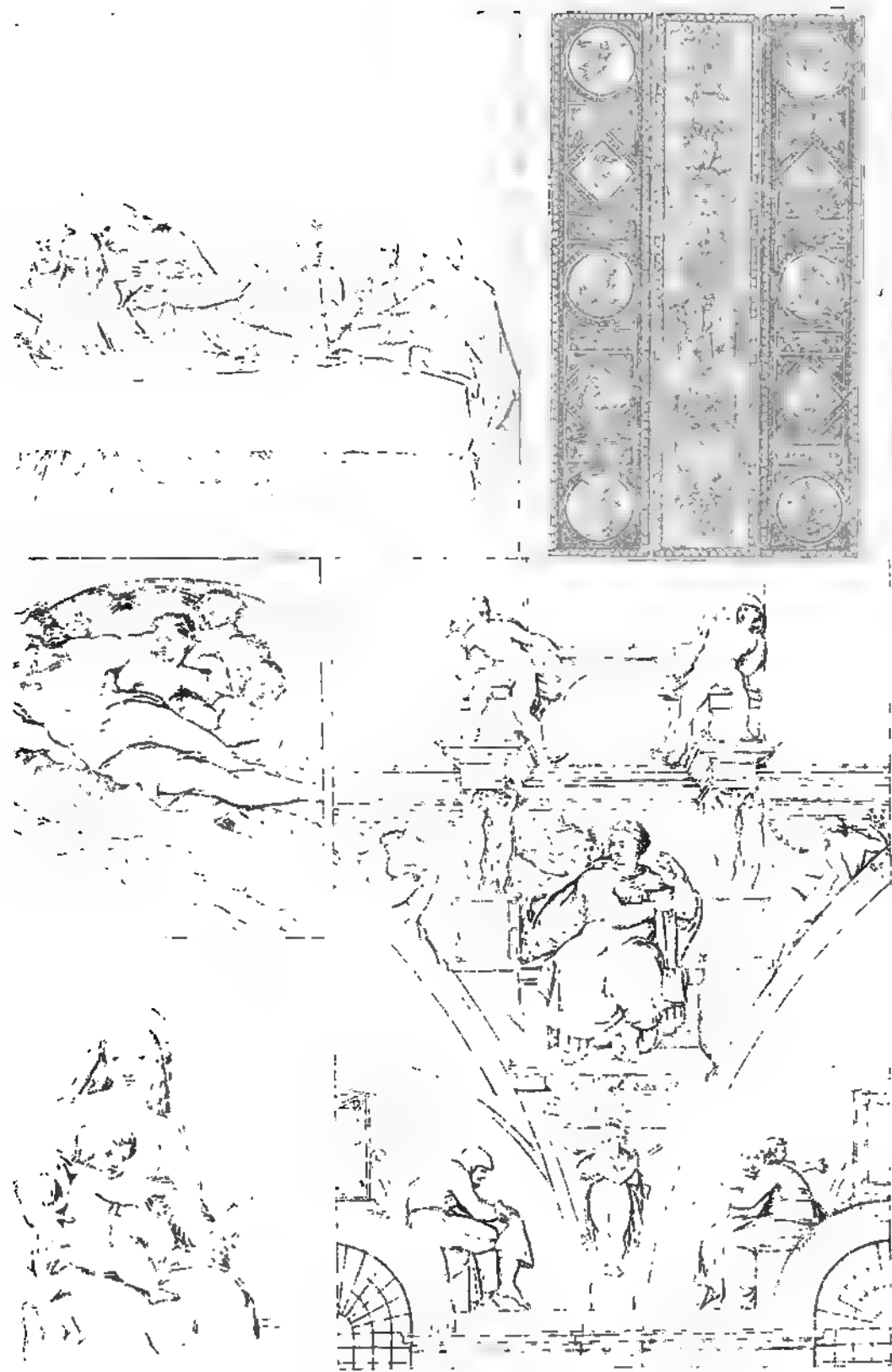
ole), in the Monastery of S. Marco at Florence. 3. Coronation of the Virgin (Fra Angelico), in the Louvre at Paris. St. John and St. Sebastian (Perugino), altar-piece painted for the Church of S. Domenico at Fiesole, now in the Uffizi at







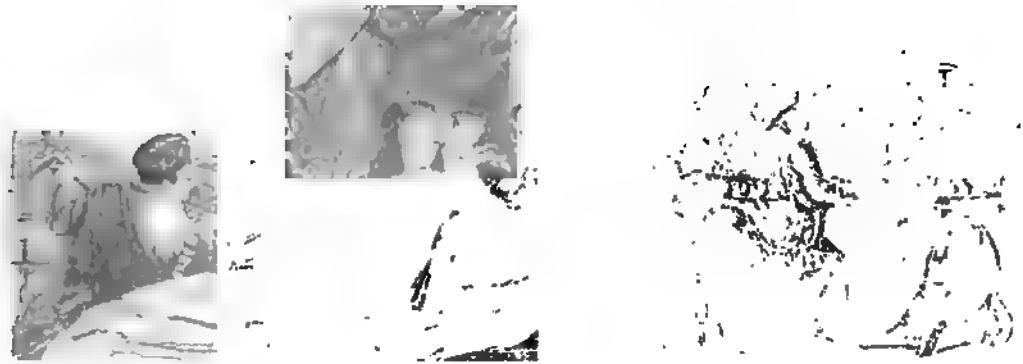
1. Last Supper (Leonardo da Vinci), in the Refectory of Santa Maria delle Grazie at Milan. 2, 3. Arabesques. 4. Creation of Adam; 5. Delphic Sibyl; 6. Isaiah. 7. Virgin and Child (Fra Bartolommeo). 8. Madonna dei Turchi.



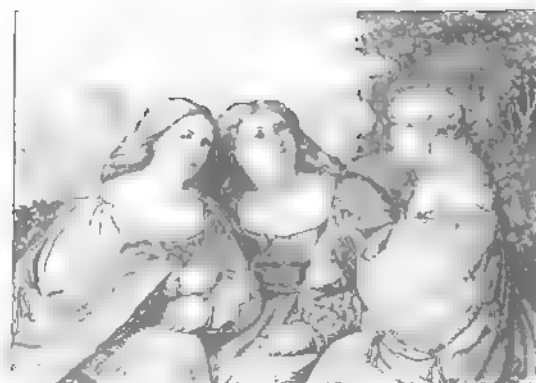
Loggia of the Vatican at Rome. 4-6. Frescos on the ceiling of the Sistine Chapel in the Vatican (Michelangelo):  
n the Munich Gallery.







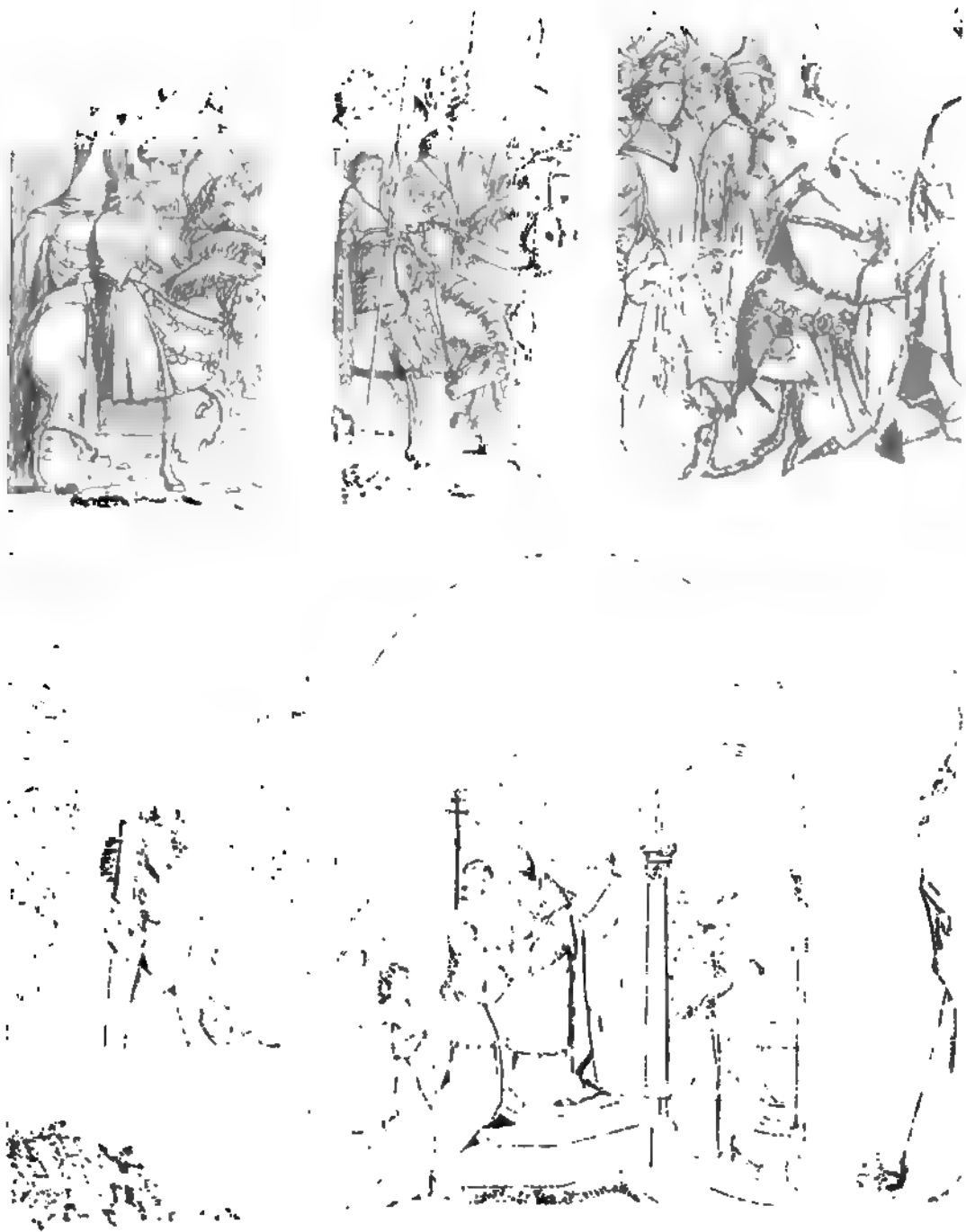
1. Palma Vecchio's picture of his three daughters, at Dresden. 2. Reclining Venus crowned by Love (Titian in the Louvre, Paris). 3. Diana accompanied by nymphs (Giulio Romano). 4. Galatea carried through the sea (Rome). 5. St. John the Evangelist (Domenichino), at St. Petersburg. 6. Conspiracy of Catiline (Salvator Rosa), in



at Florence. 3. Christ and the tribute-money (Titian). 4. Section of the marriage-feast at Cana (Paul Veronese),  
umbale Caracci), in the Farnese Palace (Rome). 7. Apollo and Aurora (Guido Reni), fresco in the Rospigliosi Palace  
ce at Florence.







1. Adoration of the Magi (Stephen Lochner), altar-piece in the Cathedral at Cologne. 2-5. Wing-pictures (part 3. Soldiers of Christ; 4. Hermits; 5. Holy pilgrims. 6. St. Christopher (Hans Memling). 7. St. Ursula receiving 10. Virgin in the tower of roses (Martin Schongauer), in St. Martin's Church at Colmar.

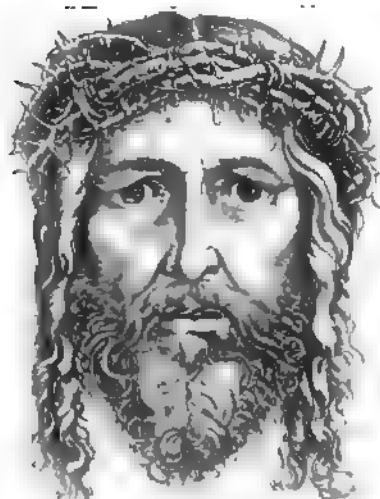
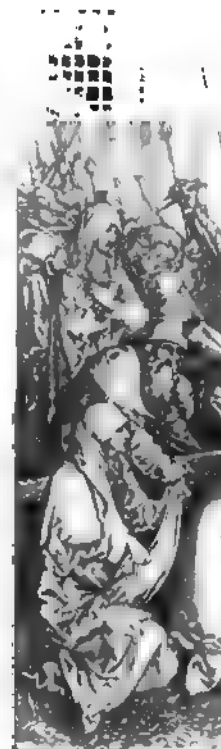


Part of the Church of St. Bavon at Ghent (Hubert van Eyck), now in the Berlin Gallery: 2. Righteous judges; 3. Conversion of the Pope (Hans Memling). 8. Crucifixion (Michael Wohlgemuth). 9. St. Catharine (Martin Schongauer).





# ITALIAN AND GERMAN



1. Sistine Madonna (Raphael), in Dresden Gallery. 2. Meyer family and Madonna (Holbein the younger), in the in the Gallery at Madrid. 3. Agony of Christ (Dürer). 4. Ecce Homo (Guido Reni), in the National Gallery (London).



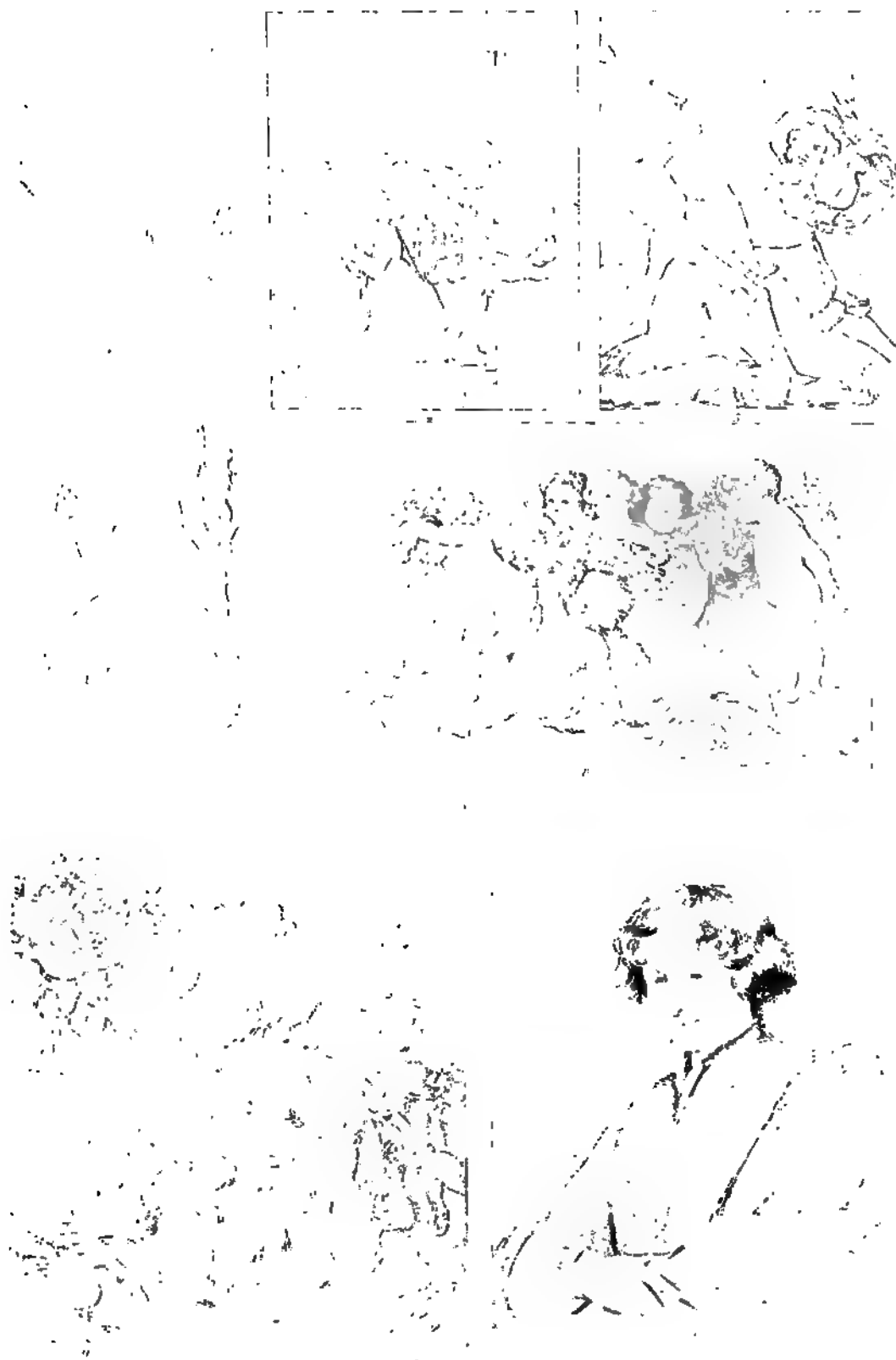
ss Charles of Hesse, at Darmstadt. 3. Christ hearing the cross (Allrecht Dürer). 4. Spasmo di Sicilia (Raphael),  
it of Raphael, painted by himself, in the Munich Gallery. 8. Portrait of Dürer, painted by himself.







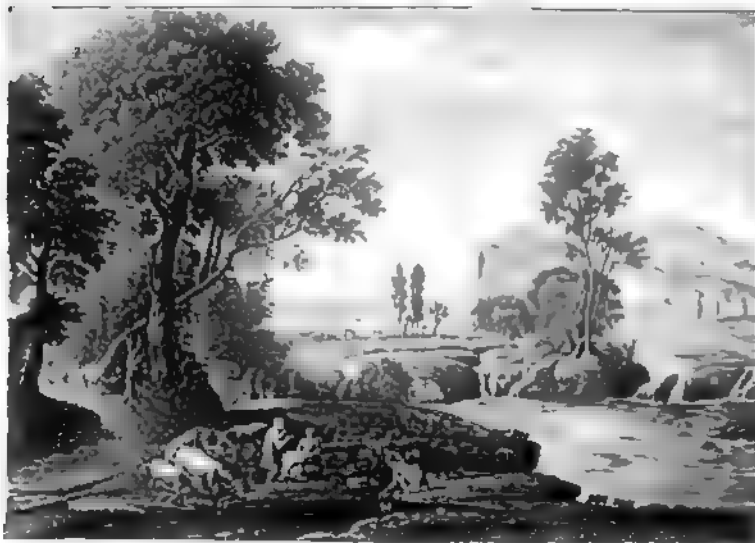
1. Knight, Death, and the Devil (Dürer). 2-5. Dances of Death (Holbein). 6. Portrait of Luther (Lucas Cranach). 7-9. Amazons and heroes (Rulens), in the Munich Gallery. 10. Lamentation over the body of Christ (Van Dyck). 11. I



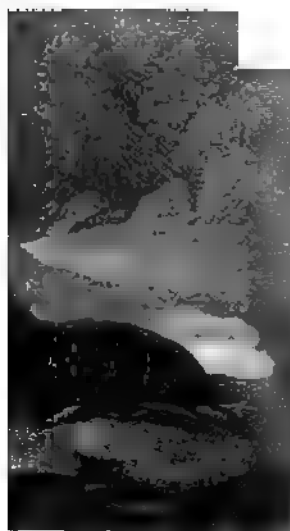
clanchthon (Lucas Cranach). 8. Children with a festoon of fruit (Rubens), in the Munich Gallery. 9. Battle between an Dyck, painted by himself.







1. Adoration of the shepherds (Correggio), in the Dresden Gallery. 2. Magdalen (Correggio), in Dresden Gallery.  
3. Landscape: Jewish cemetery (Claude Lorraine). 4. Landscape: Jewish cemetery (Ruysdael), in Dresden Gallery.



3



ection of Lazarus (Rembrandt). 4. Rembrandt and his first wife (Rembrandt). 5. Cows (Paul Potter). 6. Land-





17TH CENTURY.

NETHERLANDS SCHOOL



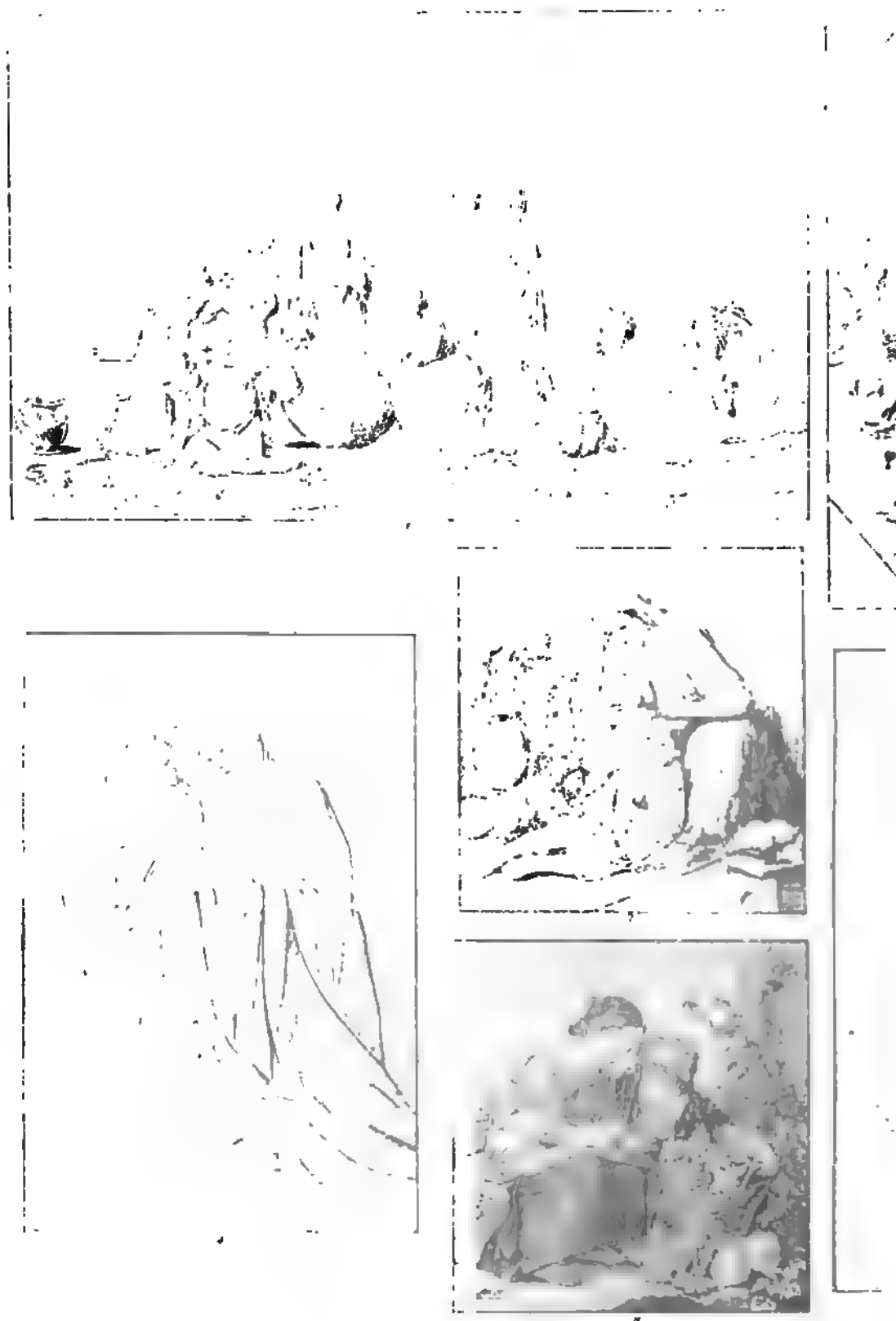
1. Young Cavalier and the Shop-woman (Frans van Mieris), in the Belvedere at Vienna. 2. Jovial Party (Gerard Douw, painted by himself. 5. Portrait of Caspar Netscher, painted by himself. 6. Dispute over Cards (Jan Steen). 9. Internal Admonition (Gerhard Terburg), in the Amsterdam Museum. 10. Gambling on



ers the younger), in the Pinakothek at Munich. 3. *Under the Dentist's Hands* (Adrian van Ostade). 4. *Portrait* (Hogarth), in the Pinakothek at Munich. 7. *Lace-maker* (Gabriel Metsu), in the Museum at Dresden. 8. *Folly and Con-* William Hogarth).







1. Finding of Moses (Nicholas Poussin). 2. Louis XIV, setting out for the Campaign against the Spanish Netherlands (Velasquez), in the Uffizi at Florence. 6. Immaculate Conception (Murillo). 7, 8. Street scenes of Seville (Murillo).



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PART III.

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MODERN ART.

By HON. S. G. W. BENJAMIN.



## PART III.

### MODERN ART.

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#### I. SCULPTURE.

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##### I. FRENCH SCULPTURE IN THE EIGHTEENTH CENTURY.

SINCE the death of Michelangelo no school of sculpture in Europe has been more important than that of France. It is well known that French sculpture in the thirteenth century—combined, like most true sculpture, with architecture—was full of dignity and beauty. Some of the statues of that period have scarcely been equalled in the succeeding ages. In the two following centuries French sculpture was in the decline and then in a transition state, and bloomed into fresh beauty with such sculptors as Jean Goujon, whose *Diana reclining by a Stag* (pl. 26, fig. 2) is one of the noblest plastic works of the Renaissance period. (See p. 83.) Other artists, such as Maitre Ponce, demonstrated the fact that the French possessed high talent for this art. Then came a decline, distinguished here and there by a few sculptors of moderate ability, such as the two Coustons, who aided to keep alive the national feeling for sculpture.

*Charles Antoine Coysevox*, born in 1640 and died in 1720, served as a link between the effete art of France in the seventeenth century and the new school of plastic art in the eighteenth. He produced some fine portrait-busts.

*Augustin Pajou*, born in 1730 and died in 1809, was a sculptor of some merit who preceded Claude Michel Clodian, who was born in 1745 and died in 1814. Clodian was one of the first to inaugurate the new school. He modelled in terra-cotta with much spirit, but in a sensuous, sensational style opposed to the classic repose of antique art, although it is a prominent characteristic of French sculpture to the present day.

*Jean Antoine Houdon*, who was born in 1741 and lived until 1828, is the founder of modern French sculpture, and ranks among the greatest artists since the Renaissance. Like David in painting, Houdon based his style on that of the Greeks. Yet such imitation was more effective in the plastic than in the pictorial art, and Houdon had a spark of genius that imparted originality to his works.

At Rome, in the Church of Santa Maria degli Angeli, is a statue of St. Bruno by this artist which is an impressive example of portraiture in marble. His statue of Voltaire (*pl.* 42, *fig.* 4) in the Théâtre Français is greatly admired, as are also his busts of Napoleon and Josephine. He excelled in the representation of female beauty. In America, Houdon will long be gratefully remembered for his portrait of Washington—still the best executed of him—and for a bust of Lafayette at Richmond. Houdon made a very careful study of the anatomy of the human figure, and this has ever since been a distinguishing trait of French sculpture.

*Francis Joseph Bosio*, born at Monaco in 1769 and died in 1845, a pupil of Pajou, belonged to the school of Houdon, being a votary of the antique. Antoine Denis Chaudet, born in 1763 and died in 1810, adopted a similar style, and achieved celebrity in his time. Both executed many elegant works for public buildings and monuments, but neither produced anything of marked originality or grandeur.

*Jean Baptiste Pigalle* enjoyed at one time great renown; a prominent street in Paris still perpetuates his name. He was born in 1714 and died in 1785. The style of Pigalle was the reverse of classic: he occupied a position resembling that of Roubilliac in England. His art was devoted chiefly to mortuary monuments, in which allegory is the chief element, told in a pictorial rather than in a sculpturesque manner. Such art is interesting for the technical difficulties overcome, but naturally falls short of what is termed high art, as it is not based on a correct understanding of the limitations and legitimate aims of art.

The masterpiece of Pigalle is the tomb of Marshal Saxe, at Strasburg. The soldier is boldly represented entering the tomb in full uniform; at the door of the sepulchre stands the skeleton Death; opposite stands Hercules, mourning; a genius attends with inverted torch, while the allegorical figure of France seeks to withhold the hero from the grasp of Death. Numerous accessories add to the richness of this elaborate group. It cannot be denied that the general effect is impressive; yet the intelligent critic must reserve his unqualified approbation for works of greater merit. It was with the distinct purpose of opposing such a school that Houdon sought to revive classicism. While he failed of full success, his aim was noble. He appears not to have recognized that it is one thing to study classic art and literature sufficiently to apprehend their principles, and quite another to imitate the works of past ages under altogether different conditions.

## II. FRENCH SCULPTURE IN THE NINETEENTH CENTURY.

One of the more remarkable proofs that the progress of art, however varied in its manifestations, is based on certain laws outside of human control or prevision, is shown by the similar tendencies which different arts exhibit at the same period. At the same time during the eighteenth

century Houdon and David introduced a cult of classic art and customs. When this movement had lost its force, there sprang up early in the nineteenth century the romantic movement and the emotional school of painting founded by such artists as Géricault, Decamps, and Delacroix. Contemporary with this school came a school of sculpture that ignored classic art and preached the gospel of realism or naturalism, of emotion, of sensuousness, which hitherto had been considered outside the domain of high plastic art.

So many really fine works have been created by this school that we do not feel that the time has yet come to decide impartially as to the relative merits of recent French sculpture. It is quite possible that the time is coming when the principles on which sculpture is based may be enlarged, rendered more elastic, in order to include a new order of works of genuine merit without affecting the general standard to be followed by great sculptors. Certainly it is somewhat hazardous to condemn such artists as Pradier, Carpeaux, or Barye because they have dared to depart from the severe lines of classic sculpture.

*James Pradier*, who was born in 1790 and died in 1852, was ill fitted to represent Madonnas or the stately dignity of goddesses, although he made the attempt, but he could well typify in marble the physical beauty of woman. This has been called sensual art; it may be, but feminine loveliness is not necessarily sensuous except to the sensual or unless the attitudes are immodest. Pradier's *Serious and Comic Muses* on Molière's monument are very attractive, and the beautifully-draped figures of the noble fountain at Nîmes, whether classic or not, challenge the admiration of the coldest heart. This is the *chef-d'œuvre* of Pradier. In the gracefully animated statue of the maiden (*pl. 40, fig. 8*) who disengages her beautiful figure from the robe which furnishes a good background for the statue we have a portrayal of *Light Poetry*, which entertains us pleasantly without leaving a lasting impression on the mind. That Pradier was also capable of displaying spirited action is shown in his statue of *Prometheus*.

*François Rude*, born in 1785 and died in 1855, began as a follower of the neo-classic style of Houdon, but eventually went entirely over to the naturalistic school. He was an artist of decided talents, but in his conversion to realism went to such degrees of extravagance as to injure the cause he advocated. His figure *Bellona* in the alto-relievo on the Arc de l'Étoile has been truthfully stated to represent an equestrienne standing on two horses.

*Pierre Jean David*—called D'Angers to distinguish him from David the painter—was born in 1793 and died in 1856. His art-career somewhat resembles that of Rude. Having in his early studies taken the *prix de Rome*, he went to Italy to study classic art. After pursuing that field for a time, the influence of the age was too much for him, and he became a pronounced realist. The art of D'Angers is important for its quantity and for the prominent commissions awarded him, aside from the question

of its merits, concerning which there is great dispute. Many of his works are colossal, such as the statue of *King René* at Aix. He was also a painter and professor of painting in the Academy. The reliefs on the pediment of the Pantheon are his work.

*Genre-subjects.*—Contemporaneously with the sculptors just named the French government exhibited the utmost generosity in enlarging and endowing the school of sculpture; every facility in the way of models, casts, and instruction was afforded. One result of this wide diffusion of the technical qualities of sculpture has been a tendency to genre—a field quite new in the history of sculpture. Many artists having a feeling for beauty, an interest in the phases of humble or child life, but possessed of little sense of the ideal or of high art, find a congenial field in plastic genre. These sculptures have been exceedingly popular, and, through innumerable reproductions in terra-cotta, the white ware called Parian marble, and bronze, have aided in adding beauty to thousands of homes. Among these sculptors are Auguste Louis M. Otton (born in 1811), Antoine Etex (born in 1808), Pierre Charles Simart (1806-1857), and Dolan.

*Jean Baptiste Carpeaux*, the most celebrated and probably the ablest exponent of realism in sculpture, was born in 1827 and died in 1875. He was a pupil of Rude, and from the outset of his successful career frankly allied himself with the new school. He gained fourteen medals and the *prix de Rome* while a student. It is said that toward the close of his brief career Carpeaux expressed regret that he had not devoted his talents to a higher type of art—to the poetry rather than the prose of art. Whether he would have succeeded equally well in that is, of course, an open question, but he will be remembered as one of the greatest of the apostles of realism in art. Carpeaux executed many portrait-busts, but his fame rests upon such works as *Imperial France bringing Light to the World*, in the Louvre, and the brilliant group called *The Four Quarters of the Globe supporting the World*, for the fountain of the Luxembourg.

The most celebrated work of Carpeaux is the group called *The Dancers* on the façade of the new opera-house at Paris. No piece of sculpture ever aroused more animated discussion. On the one hand it was enthusiastically accepted as a masterpiece of a new school; on the other it was violently condemned as false to true art and dangerous to morals as suggesting prurient ideas. On the night of August 27, 1869, a bottle of corrosive ink was thrown over the *Dancers*, but all traces of the injury were eventually removed, and the group still remains in place as an example of the best that realistic sculpture can produce.

*Antoine Louis Barye* was born in Paris in 1795, and died there in 1875; he lived to enjoy for fifty years the fame he had justly won. He studied modelling with Bosio and design with Gros. His first attempts were of the human figure and with portrait-busts, but he soon abandoned this field to become the greatest sculptor of animals the world has seen since the nameless artists of Nineveh sculptured the extraordinary pathos

of the wounded lioness at Kouyúnjik. Barye carved his fame by supplementing his genius with a profound study of the anatomy of animals as well as of men, and with a thorough knowledge of the technical details of his profession. He always had his figures cast in bronze, and no work received his name before it was complete in every respect.

If we were to review what seems to be the most prominent trait of the work of Barye, we should consider it to be the expression of dramatic action, which elevates his groups of animals almost to the dignity and grandeur of human life. Perhaps the finest example of this quality of Barye's work is seen in the famous piece representing a *Jaguar devouring a Hare*, in the galleries of the Luxembourg; this is one of the immortal creations of plastic art. The *Combat of the Centaurs*, executed in 1850, is another very important work, and an elephant on a table made for the duke of Orleans remains as the elephant of plastic art. At the admirable Corcoran Gallery of Art at Washington, D. C., there is a superb collection of the works of this great sculptor, including upward of one hundred pieces. The *Horse Surprised by a Lion* (pl. 42, fig. 1), considered one of the best groups of this collection, is a characteristic example of Barye's work.

*Emmanuel Fremiet*, far more robust in style than such artists as Chapu, was born in Paris in 1824. He began his art-studies by receiving lessons in drawing from his aunt, Madame Rude, wife of the sculptor François Rude, whose pupil he eventually became. He devoted his evenings to the study of anatomy. For many years his struggle with poverty was almost crushing, and doubtless gave to the methods of the young sculptor a virile mode of expression of which we feel the absence in so much of the plastic art of the present century. Fortune at last began to relent. In 1848 he received a medal for his *Cat with Kittens* and a *Wounded Dog*; in 1860 he was decorated chevalier of the Legion of Honor, and in 1867 his noble statue of Napoleon I. received a medal at the Exposition Universelle; in 1875 he was appointed successor of Barye in the professorship of sculpture at the museum, and in 1878 was promoted to be officer of the Legion of Honor. They do nothing by halves in Europe when once the merits of an artist are recognized; honors and positions are awarded him until the close of his career. In the United States, on the other hand, a capricious public turns from one artist to another with singular and rapid caprice, and few are the professional or civic honors offered even to the most successful of America's painters and sculptors.

The style of Fremiet is characterized by boldness and breadth, realism not destitute of beauty, massive composition, and superb knowledge of anatomy, especially of animals. The action of his groups is less apparent than in the tremendous compositions of Barye, but the suggested power places Fremiet nearly on a level with Barye in the representation of animals, while the element of humanity is more prominent and effective in the works of Fremiet. Many of them have been produced in both marble and bronze. One of the noblest is the equestrian statue entitled

a *Gaulish Chief*. The head and neck of the horse and the bust of the warrior are magnificently rendered, but the legs of the steed, although evidently modelled after the Normandy type, are rather long. This defect has been avoided in the corresponding composition of a *Roman Military Officer*. The equestrian statue of *Joan of Arc* (pl. 42, fig. 3), erected on the Place de Rivoli in Paris, is one of the noblest works of this description since the Renaissance; we know of nothing to equal it in the equestrian statues of this century.

One of the latest works of Fremiet is a group representing *A Gorilla carrying off a Woman*. Although the subject can hardly be considered suitable to art on account of its repulsiveness, it has been treated by the hand of a master, and justly received a medal of honor. The power exhibited by the horrible brute as he bears off his lovely burden, regardless of the dart that has pierced his brain, the beautifully-modulated form of the woman half fainting as she vainly struggles against her terrible doom, are all rendered with a majesty, a force, a knowledge, that could probably be equalled by no other sculptor of the age.

*Henri Michel Antoine Chapu*, a French sculptor who belongs emphatically to the modern school in point of style, was born at Nice about 1836. He studied with Francesque Joseph Duret (1804-1865), Léon Cogniet (1794-1880), and Pradier, the influence of the latter being very perceptible in the art of Chapu. He took the *prix de Rome* in 1855, was medalled in 1875 and 1877, and is an officer of the Legion of Honor. His works are numerous and possess the merit of grace and beauty, although often lacking the repose of Greek sculpture. Among his productions are a notable statue entitled *Thought*—which received a medal of honor—*The Death of Clytie*, a statue of Berryer, an ideal statue of *Youth* for the monument of Regnault, and the *Joan of Arc* (pl. 41, fig. 1), the inspired heroine of French history.

*Mathurin Moreau*, born at Dijon about 1824, studied under Alexandre Dumont (1801-1884), and is a chevalier of the Legion of Honor. Moreau occupies a prominent position among the contemporary French sculptors, and his works evince a careful study of anatomy and skilful technique, while his conceptions are marked by grace and animation. This sculptor usually represents single-figure subjects, such as *Spring*, *Summer*, *Meditation*, *Oceanic*, and *Une Fileuse*, "the Spinning-girl" (fig. 2), which latter is now in the Luxembourg.

*Alexandre Schænnewerk* was born at Paris in 1820. He studied under David d'Angers (q. v.), Pierre Jules Jollivet (1803-1871), and Henri de Triqueti (1814-1874), and when twenty-one exhibited in the Salon his first plaster group, *Hagar*. In 1873 he was decorated a chevalier of the Legion of Honor. The work of this artist is remarkable for its grace and harmony. Among his more notable productions are *Jephthah's Daughter*, *The Guardian Angel of Sleep*, *Psyche*, *Pandora*, *Jupiter and Leda*, *Love Wcaried*, *Aurora*, *Child and Swans*, *Young Tarentine*, and the *Young Girl at the Fountain* (fig. 4).

*Charles René de Saint-Marceaux* was born at Rheims in 1845. His college-life was passed at the Lycée of his native town and at Frankfort. In 1863 he became an art-pupil of François Jouffroy (1806-1882), studying at the École des Beaux-Arts, and has been distinguished by numerous medals, including the decoration of the Legion of Honor. In 1879 he gained the *médaille d'honneur* for his *Genius guarding the Secret of the Tomb* (pl. 41, fig. 3), an impressive work in allegory in which the sculptor has personified his idea in an obviously Michelangesque manner. His other works of note are *The Curé Mirot shot by the Prussians*, a work of exceptional force and realism; *The Viper*, pronounced his *chef-d'œuvre*, representing the head of a woman—with flattened forehead, sinister expression, and serpentine action—enclosed in the coils of a viper, which clasps the throat; and perhaps his best known work, the marble bust of *A Florentine Blacksmith*, a superb piece of realistic sculpture. Saint-Marceaux is noted for his versatility, and has already made sure of a high and lasting reputation.

*Frederic Auguste Bartholdi* was born at Colmar in 1834. He began the study of art as a pupil of Ary Scheffer, and has been decorated chevalier of the Legion of Honor. His first work was a bas-relief of *Francesca da Rimini* executed in 1852. Bartholdi has since produced a large number of statues and groups in bronze, and many monumental works. The more important are *Jeune Vigneron Alsacien*, *Genius in the Grasp of Misery*, *Vercingetorix*, an equestrian statue, monument to Martin Schongauer, at Colmar, and the colossal statue of *Liberty enlightening the World* (pl. 42, fig. 2), through which latter the artist is chiefly known in America. This statue was commenced in 1865, and is a gift—an expression of friendly regard—from the people of France to America. This wonderful product of the sculptor's art, erected on Bedloe's Island, at the entrance of New York harbor, on a pedestal one hundred and seventy-seven feet nine inches high, is itself one hundred and fifty-two feet two inches in height, exceeding by forty-six feet the bronze Colossus at Rhodes noted as one of the wonders of the world. It is a triumph of technical skill. At first sight the modelling appears somewhat hard; but the longer it is studied, the more mobile and expressive it becomes. The statue was unveiled October 28, 1886.

Many other French sculptors of merit and note might justly be mentioned here did our limits allow, but enough has been said to indicate the tendencies of the plastic arts in France and the great ability displayed by her sculptors in the nineteenth century. Nor does there seem to be, as yet, any evidence of decadence in an art in which the French appear in modern times to have no superiors.

## III. GERMAN SCULPTURE IN THE EIGHTEENTH CENTURY.

Time was when Germany had a great and absolutely original school of sculpture, and, if less classical, scarcely less instinct with genius, than that of Greece. In the Cathedral of Strasburg is a group which is full of fine feeling and artistic merit, representing the *Death of the Virgin* (*pl. 22, fig. 2*). This relief was long attributed to Christina, daughter of the architect of the cathedral, Erwin von Steinbach; later investigation, however, assigns the work to a woman named Savina—one of the very few women who have reached excellence in this department.

At Innsbruck is a group of colossal statues, by Peter Vischer and several local artists now forgotten, which are among the finest productions of the plastic art since Praxiteles. (See p. 86.) Notable among them is a truly ideal statue of King Arthur. The statue of Theodoric is also a very fine conception (*fig. 14*). Every one has heard of the extraordinary achievements of the Vischer family at Nuremberg—among them, the famous Tomb of St. Sebald (*fig. 9*). Indeed, the number of excellent sculptors who everywhere illustrated the Germanic genius for sculpture—many of whom are forgotten, while their works remain—leads to the conclusion that in the Middle Ages the art of Germany was even greater in sculpture than in painting.

*Decline of Sculpture in the Seventeenth Century.*—But, while abundance of fine sculpture was produced in the mediæval period, only here and there subsequently have the numerous German sculptors created any examples to indicate their descent from the men of genius who immortalize German art-history previous to the eighteenth century. Not that we would deny that much meritorious and beautiful work has been executed since then, but it has generally lacked that vital spark of genius, that sacred fire, which leads to the creation of original works rather than to the imitation, however clever, of other schools.

*Andreas Schlüter*, born in 1662 and died in 1714, was one of the greatest sculptors of Germany, but could not arrest the declining course of German sculpture which began in the seventeenth century. In the first half of the eighteenth century there was absolutely nothing produced in Germany to suggest the activity and success she had once exhibited in the plastic arts, but an awakening began about 1750, and since that period no country has had a larger number of sculptors than Germany. They have embellished her palaces and beautified her capitals and have sometimes exhibited great talent, but only a limited number have evinced originality and power.

The bronze equestrian statue of the great elector of Brandenburg (*pl. 26, fig. 10*) who laid the foundation-stone of the new German empire was executed by Schlüter for the monument of the elector upon the bridge leading to the Berlin palace, and is justly considered the masterpiece of this artist. Schlüter understood the proper relation of an equestrian statue to its pedestal. In the elector's powerful personality there is a fulness of

vitality and of concentrated energy. The hero, whose hand curbs a Frisian war-horse, wears the dress of a Roman general and gazes with eagle glance commandingly into the distance. In contrast to the might of dominion embodied in the prince are the chained figures placed upon the pedestal—the reverse of the absolutism which was then considered justifiable and necessary.

*The Revival of German Sculpture* began with a strong tendency toward the study and imitation of classic or Greek art—a tendency exhibited to this time, with a few exceptions. The sculpture of the Middle Ages was entirely German; that of recent times is Græco-German. Those who prefer the latter are inclined to consider the former barbarous. The two are so different in spirit that only the most catholic minds are able to acknowledge the merits of both; the former, however, was the more original, and therefore is destined to outlive the other.

*Johann Gottfried*, born in 1764 and died in 1850, was one of the first of the new period whose names are worthy of preservation here. As the dates of his long life indicate, he is identified with the revival of German sculpture and he contributed to the brilliant successes it has reached in the present century. His best works consist of portrait-figures modelled in the spirit of classic sculpture.

*Johann Heinrich von Dannecker*, who was born near Stuttgart in 1758 and died in 1841, was held in high repute; and when we consider that he was one of the sculptors who aided to revive the dormant taste for the plastic arts in Germany, he merits still an unusual share of applause. The son of a groom, he succeeded in working his way to Paris, where he studied under Pajou; later he studied in Rome. The greatest work of Dannecker is his colossal statue of Christ, ordered by the empress of Russia. He has fixed for us the type of Schiller, but he will be chiefly remembered for his popular and beautiful statue of *Ariadne riding a Panther* (*pl.* 40, *fig.* 3), which has been many times reproduced and is known the world over. The bride of Dionysos reclines upon the back of a panther; her blooming figure presents itself in peaceful composure; her countenance is animated with enthusiasm; she is full of expression of regard for the god to whom she is devoted.

*Johann Gottfried Schadow*, who was born at Berlin in 1764 and died there in 1850, was a sculptor who once enjoyed great repute, having been appointed court-sculptor at Berlin. Besides the idealism of Canova, a healthy realism found expression through him. He restricted himself to practical life and the realities of nature. This spirit is manifested in the statue of Frederick the Great (*pl.* 26, *fig.* 11) at Stettin. The emperor is represented in the dress of his time, as a truthful portrayal and as the people were accustomed to see him. A distinguished pupil of Schadow was

*Christian Friedrich Tieck*, who was born at Berlin in 1776 and died there in 1851. Imitating the apprentices of earlier times, Tieck passed much of his time in travelling. In one of his journeys he went to

Carrara, where he came under the influence of Rauch (*q. v.*), at that time practising his art at the marble-quarries. Tieck was made director of the statuary department of the Museum of Berlin, and one of the most useful acts of his busy life was the establishment of a gallery of models from antique sculptures at Berlin. Tieck assisted in the decorations of the theatre and the cathedral at Berlin, and of other public buildings, but his most successful work was in the direction of portrait-busts. There is no question that the artist who preserves the likenesses of distinguished characters for the benefit of subsequent generations is a benefactor to the race.

#### IV. GERMAN SCULPTURE IN THE NINETEENTH CENTURY.

As indicated by the career of Tieck, the line between the German sculpture of the eighteenth and that of the nineteenth century is somewhat nebulous; for most of the notable artists who aided in the revival of sculpture in Germany lived so long that their noblest achievements belong to the nineteenth century, many of them passing the middle of the century and almost being classed with the recent sculptors. Such, for example, was the case with

*Christian Rauch*, who is one of the foremost sculptors of the present century, and probably the greatest German sculptor since Schlüter, unless we consider Thorwaldsen as a German. Rauch was born at Waldeck in 1777 and died, at the ripe age of eighty, in 1857. He was a pupil of Schadow, and as a believer in the theories and methods of that artist added nothing to the world's art in the way of originality of style, but, being a man of greater intellectual power, his life-work has that indefinable suggestion of force which is lacking in the art of his master.

The career of Rauch, who advanced from the post of servant to Queen Louise to that of her sculptor, showed a gradual accretion of strength in expression. Previous to 1822 he executed the statue of his patroness at Charlottenburg (*pl. 40, fig. 4*), which certainly ranks high as a piece of elegant work in marble, although it is not without a certain air of sentimentalism. Following this, he produced sculptured portraits of the heroes in the war of liberation, and the *Victory of the Walhalla*. Six years before his death Rauch completed the great work of his life, which occupied him for ten years. It is the famous monument to Frederick the Great (*fig. 5*), in which that monarch and hero is represented on horseback, while around the pedestal are grouped the statues of his chief generals and statesmen. Beyond question it is a grand work—"one of the finest of modern times," wonderfully elaborate and admirably executed. But the difference between the sculpture of the Middle Ages and that of recent times could hardly be more clearly represented than by a comparison between the finest work of modern German sculpture and the tombs of the Medici by Michelangelo. Even by the side of Alfred Stevens's monument to the duke of Wellington, the most

successful monumental work of this century, Rauch's *chef-d'œuvre* must suffer. That this is not the general opinion, however, is shown by the fact that this work has served as a model for many monuments both in Europe and in America. The figures in the surrounding group are so much smaller than the main figure that, instead of adding to the grandeur of the composition, they detract from it. To appreciate them one must stand so near that he loses the effect of the statue of the king; on the other hand, when that is properly seen, they sink into insignificance. The effect of the whole is contradictory and confused. If Rauch had been an artist of consummate genius, he would have formed so vivid a composition of the monument in his own mind that such an error would have been avoided. A similar defect impairs the merit of much of the sculpture of the eighteenth century.


*Bertel Thorwaldsen* is a sculptor to whom we must assign a higher position than to the preceding. Americans may be particularly interested to learn that this sculptor was descended from a child born on the coast of Massachusetts when the Norsemen visited the shores of North America in the eleventh century. Thorwaldsen was born at Copenhagen in 1770; his career closed at his native place in 1844. The art-life of this great sculptor was chiefly passed in Rome, where he received the inspiration for most of his works, and it is difficult, therefore, to consider him altogether a Danish or a German artist, although he is classed as such, so long as the rule holds good of considering Alma-Tadema an English artist or Munkacsy a French painter. Thorwaldsen's talents were restricted to the art of sculpture; in other respects he did not rise above mediocrity. His first lessons were taken in the Royal Academy at Copenhagen, where he won the grand prize which paid his travelling expenses for improvement in art.

Thorwaldsen was wont to call the day of his arrival in the Eternal City the day of his birth, for there his imagination fully awoke; his soul then threw off the fetters of a natural indolence, and in the presence of the antique he conceived the possibilities of the career that lay before him. Struggling with pecuniary difficulties for six years without encouragement, his money gone, the young artist was about to return home in despair, when Mr. Hope, the English banker and author, came into his studio and gave him a commission for a statue of *Jason*. This was the turning-point in his life; from this time Thorwaldsen had more commissions than he could fill, and honors were showered on him from societies and courts. Although a Protestant, he was elected to succeed Canova as president of the Society of Saint Luke. He was made Knight of the Danebrog by the king of Denmark, and when he visited his native land, in 1819, the journey was a continued ovation. In 1830 he went to Munich to arrange about the monument of the duke of Leuchtenburg, and in 1838 he returned to Copenhagen, but he revisited Rome in 1841. On returning to Copenhagen he was assigned apartments in the royal palace of Christiansborg, and found the museum completed which the people by popular sub-

scription had caused to be constructed for the preservation of his works. His tomb was to be in the central court, and he visited it the day after his return. Three years later he was laid there, surrounded by the masterpieces which conferred immortality on his name. Preserved under glass in the museum, and showing the imprint of his hands, can still be seen the bust and clay on which he worked the last day of his life.

The art-life of Thorwaldsen was very prolific; the collection at Copenhagen reveals only a portion of the results of his labors. Almost every important city of Italy and Germany is enriched by some fine example of his genius. Opinions may differ as to the originality of the art of Thorwaldsen, but there can be but one opinion as to the rank of this the most important sculptor Europe has seen since the death of Michelangelo. He has been called a posthumous Greek because of his profound sympathy with classic art and the spirit which created it, but there was nothing servile in Thorwaldsen's appreciation of the antique. He did not imitate, like so many other modern worshippers of Greek art; he was too ignorant to perceive the conditions that produced it, and he had too much original force to borrow. Wherein Thorwaldsen resembled the Greek sculptors—as did also the great masters of the Renaissance—was in being one with them in understanding and practising the principles which underlie all sculpture of a high order: beauty, simplicity of design and execution, and repose. Thus, like the Greeks, he could render his works pleasing and majestic, imbued with that mysterious quality by which high art gains rather than loses by time and appeals not to one man or one race, but to all men of all ages.

There was great variety in Thorwaldsen's subjects—light, airy, fanciful, or grand and full of lofty dignity, simple or constituting elaborate groups. He made above thirty important sepulchral monuments and a great number of friezes and bas-reliefs, besides lesser works. One of his most celebrated works is the colossal *Lion of Lucerne*, modern in subject and classical in character, and another is the series of sixteen bas-reliefs representing the *History of Cupid and Psyche*. One of his greatest monumental creations is the tomb of Pius VII.; the statue of Christ is a noble composition, and the series representing the apostles is also admirable. Thorwaldsen's *Three Graces* is likewise one of the most elegant groups of statuary executed in modern times. Every one is familiar with the exquisite medallion reliefs called *Night* and *Morning*. But many will consider the masterpiece of this great sculptor to be the admirable frieze originally intended for the Quirinal on the occasion of the expected visit of Napoleon to Rome, but which was subsequently executed for the Villa Somariva, on the Lake of Como, and represents the *Entry of Alexander into Babylon* (*pl. 40, fig. 1*). The hero in his triumphal chariot is followed by his army; a Victory greets him, and the family of Darius and the homage-offering races of Asia come forward to meet him. In this elaborate conception Thorwaldsen was able to represent with equal merit the various qualities of his genius, although the general arrangement is more



strictly imitative of Greek styles than many of his equally pleasing if less ambitious works.

The *Adonis* (pl. 40, fig. 2) in the Glyptothek at Munich exemplifies Thorwaldsen's tendency toward the ancient art-world of gods and heroes, which offered sculpture such appropriate subjects. Leaning on his spear and lost in dreams of love, Adonis awaits Venus. Tender youthfulness and athletic vigor are intimately blended with a gentle trait of sadness and a presentiment of death which seem suitable to the early-dying genius of Spring.

*Jens Adolph Jerichau*, a pupil of Thorwaldsen, merits a few words of approval in this connection. He was born at Copenhagen in 1816 and died in 1883. Like his master, the chief characteristics of his style are simplicity and classical purity of design. His chief works were *Penelope*, *A Hunter devoured by a Lioness*, *The Creation of Eve*, and *Adam and Eve after the Fall*.

*Augustus Kiss*, a German sculptor of considerable note whose style was wholly modern in spirit, was born at Pless in 1802 and died in 1865. Kiss was a pupil of Rauch, and first attracted attention by his famous group of *An Amazon struggling with a Panther*, exhibited in 1839. It aroused so much enthusiasm that public subscriptions were taken even in the churches in order to have it cast in bronze. In 1851 a plaster cast of this work was awarded the first prize at the London Exhibition. Another powerful and justly celebrated composition in a similar vein is the group called *St. Michael and the Dragon*. A number of spirited portrait-statues, including that of Frederick William III., added to the fame of an artist who exhibited more daring than most sculptors of the period in the matter of originality and of spirited action. Indeed, some object that there is in his works an absence of that repose which is so essential a feature of good sculpture. To this we reply that genius is a law unto itself, and Kiss seems to have had a spark of the divine fire which was lacking in some of his more classical, but less original, contemporaries.

*Ludwig M. Schwanthaler*.—The originality of Kiss becomes evident if we compare him with one of his most noted contemporaries, Ludwig M. Schwanthaler. This sculptor was born in 1802 and died in 1848, at the early age of forty-six. During this brief career he executed an immense number of works, and he will be remembered at least for the quantity if not for the quality of his productions. Schwanthaler studied at Rome, taking Thorwaldsen as his model, although in later life he adopted a more romantic style. As a disciple he was inferior to the master. He wrought with great rapidity; his imagination was lively, if not profound, and the early and steady patronage of the art-loving king of Bavaria afforded him abundant opportunity to display his talents. Among the chief works of Schwanthaler are the interior decorations of the Glyptothek at Munich, twelve bronze portrait-statues of kings of Bavaria, and two groups in the Walhalla at Ratisbon. On the north pediment of the latter

he wrought the group of *Hermann's Slaughter of the Romans* (pl. 40, fig. 9). Hermann stands victoriously in the centre and stamps his foot upon the lictor's axes, the emblem of Roman sovereignty; two Romans still press forward, but the commander, Varus, sees that his cause is lost, and thrusts his sword into his own breast; a Roman with the eagle stoops down, and a fallen warrior lies at the end of the pediment. On the other side a German woman is trying to heal the wound of a prostrate hero; a priestess with a sword kneels by the bard, who is striking up the song of victory to the tones of the harp; and three Germans rush valorously forward for the final struggle. The Romans and Germans are distinguishable by their clothing and by their features.

Another of Schwanthaler's notable works is the colossal statue of *Bavaria*. This statue is fifty-four feet in height, and stands isolated on the side of a hill at a distance from the city. Though an imposing work, it has added nothing to the reputation of the artist. Schwanthaler's art was classical and severe in style, but it lacked energy and life, and the impression it leaves is akin to insipidity.

*Ernst Rietschel*, born in 1804 and died in 1861, was less ambitious than the preceding in choice of subject, but was more successful in reaching the end he sought. He imitated the methods and style of Rauch, whose pupil he was, and executed many portrait-statues and busts distinguished for simplicity of treatment and grasp of character. A good example of his style is his statue of the German intellectual hero Lessing (fig. 11) in the dress of his day, which the artist has presented unconventionally and in a pleasing style. The model for the statue of Luther for the monument at Worms was his last work.

*Friedrich Johann Heinrich Drake*, another distinguished pupil of Rauch, was born at Pymont in 1805 and died in 1882. Few sculptors have been more honored and appreciated. He was a member of half the academies of Europe, professor of sculpture in the Academy of Berlin, and chevalier of the Red Eagle and of the Legion of Honor. The world's honors are often conferred on talent, but withheld from genius—at least, during the lifetime of the artist—and do not necessarily imply a true measure of merit. Drake, without being a great sculptor, was an artist of very respectable abilities, and did not slavishly follow the style of Rauch. His art inclines to the sensational. His *Warrior crowned by Victory* is undoubtedly one of the finest examples of modern German sculpture. A *Dying Soldier to whom Victory shows a Crown* is also a fine work, highly popular in subject and treatment. One of Drake's most elegant and correct works is the monument to Schinkel; another is his statue of his master, Rauch, which we illustrate in Figure 6. In the portrait-statues and busts—of which he modelled a large number, several of them colossal—Drake was very successful.

*Friederich A. H. Schiesselbein*, who was born at Berlin in 1817 and died in 1867, was a pupil of the Berlin Academy and a fellow-student of Drake under Rauch. Schiesselbein was active at Berlin, being much

employed on public works. The group of *Minerva instructing a Young Warrior* (pl. 40, fig. 7) is one that he was commissioned to execute for the Palace Bridge, over which passes the avenue from the Brandenburg Gate to the palace. This group is one of a series, and denotes military life.

*Ernst Jules Hähnel*, who was born at Dresden in 1811, is a sculptor who has contributed to aid the present departure from the practice of what is called classic art. A student under Rietschel and Schwanthaler, his works possess the action and strong dramatic expression seen in the sculptures of Carpeaux and other recent French sculptors. His statue of Raphael (fig. 10) shows us the most famous of painters in his mild, serene disposition—the artist who made manifest in beauty of form the beauty of soul. Among Hähnel's chief works are a *Bacchic Scene* and a statue of Charles VI. for the University of Prague. Haagen, Hermann Heidel (1810–1865), and Theodore Kalidè (1801–1863) are sculptors of similar character, although the last named exaggerates the energy of action to the barest sensationalism.

*Reinhold Begas*.—One of the best of the contemporary sculptors of Germany is Reinhold Begas, who was born at Berlin in 1831, where he is now professor of sculpture at the Academy; he has received many medals. He studied with Rauch and Ludwig Wichmann (1785–1859). Begas belongs to the new school, making no pretence of following the antique. One of his most important works is the Schiller monument in Berlin—a work on which he might safely rest his fame. His *Rape of the Sabines* is another beautiful example of the excellence attained by the recent realism of German sculpture.

*Johannes Schilling*, born at Mittweida in 1828, is a sculptor who is highly ideal in his conceptions, while belonging to the modern school as opposed to those who follow the antique. His groups of *Evening* and *Night* at Dresden are attractive works, while the national monument in the Niederwald is one of the most important creations of modern sculpture. This monument was unveiled in 1883, and represents Father Rhine attended by nymphs and other symbolic figures gracefully arranged and showing careful study. We give from this monument *Germania* (pl. 44, fig. 1).

*Emil Wolff*, born at Berlin in 1802 and died in 1879, president of the Academy of St. Luke at Rome, was a pupil of Schadow and an imitator of the style of Thorwaldsen. He showed no especial grandeur or originality, but had some success in his representations of feminine beauty, of which his *Judith* is a favorable example.—His son, Albert Wolff, is one of the most promising sculptors now in Germany. He is a professor in the Academy of Berlin, and designed the noble bronze equestrian monument to Frederick William III. which was completed in 1876. In breadth of design and general effect it seems to surpass the celebrated equestrian monument to Frederick the Great by Rauch.

*Rudolf Siemering*, born at Königsberg in 1835, is one of the most prominent of the monumental sculptors of Germany. He has executed, among other works, the monuments of Frederick the Great at Marien-

burg, of Von Graefe at Berlin, of Luther at Eisleben, and the bronze statue and groups for the Washington monument erected by the Society of the Cincinnati at Philadelphia. An equestrian statue of Washington will surmount a square granite pedestal, on the sides of which will be bas-reliefs illustrative of the principal events of the American Revolution, while on the base will be placed groups and figures typical of American life.

The monument at Leipsic in commemoration of the Franco-German war is one of the largest and most magnificent monumental compositions of the century. At the corners of the superstructure are colossal equestrian statues of the crown-prince of Germany, of the former crown-prince—now King Albert—of Saxony, of Chancellor Bismarck, and of Marshal von Moltke. In a niche of the façade is a statue of Emperor William enthroned, while between the equestrian statues, on three sides, are groups of German warriors, with flags and standards. The statue of *Germania* (*pl. 44, fig. 2*) crowns the monument. Siemering has adopted in the production of his monumental works a method of varying the monotonous metallic lustre of the bronze by a treatment with a coating which deadens the surfaces, and furthermore by gilding and polishing certain parts of the subject. On this statue of *Germania* he has made extensive use of these expedients, with the result of producing a striking and artistic effect.

*Rudolf Schweinitz*, born at Charlottenburg in 1839, studied at the Berlin Academy under Professor Schievelbein (*q. v.*). In 1865 he visited Paris and Italy, and subsequently the North of Europe. Among his works are the soldiers' monument for Gera, eight colossal groups for the royal bridge at Berlin, monument to Frederick William III. at Cologne, nine reliefs for the balcony of the city-hall at Berlin, and a group of *Fine Arts* in the National Gallery at Berlin. Besides many imposing monumental groups, he has produced a number of charming imaginative pieces, among which is the *Endangered Cupid* (*pl. 43, fig. 1*).

*Hugo Wilhelm Friederich Schaper*, born at Alsleben in 1841, began life as a stone-cutter in a marble-yard at Halle, but his natural talents soon developed, and at eighteen he entered the studio of Albert Wolff to perfect himself in the sculptor's art. Schaper has attained a foremost position in the rank of contemporary sculptors in monumental art. Among his more notable works are the Uhland Memorial, for which he received the commission over a number of competitors, the statue of Bismarck at Berlin, which gained him wide recognition, and his latest work, the statue of Lessing (*fig. 4*) for the city of Hamburg, which has added greatly to his reputation as an artist of the first order.

*Eduard H. Hübner* was born at Dresden in 1842. He devoted himself originally to painting, in which field he attained a recognized standing, but latterly he has turned his attention to sculpture with a marked degree of success. His statue of *Frithyof* (*pl. 44, fig. 3*) indicates the spirit which pervades his works—a tendency outlined by Wagner and intended to reintroduce into German art the ideals of ancient Teutonic

mythology in place of the classic legends which have so long supplied the substance of art-expression.

*Otto Lang*, a contemporary sculptor and resident of Munich, also exemplifies in his work the tendency toward the expression of new ideals in modern art. His *Teuton with a Slain Boar* (pl. 44, fig. 4) vividly embodies this growing sentiment, and is a characteristic example of recent styles in German plastic art.

*Johannes Pfuhl*, born in Löwenberg in 1846, also studied under Schievelbein at Berlin. He was the successful competitor for the monument of Uhland, Goethe, and Stein erected at Nassau. Pfuhl has visited Italy. Among the portrait-busts executed by him is one of Goethe from a mask taken when the latter was fifty years old, and one of Prince Otto von Bismarck. He has also produced some excellent ideal subjects, among which are the *Inquisitive Girl* and *Perseus freeing Andromeda* (pl. 43, fig. 3).

*Gustav Eberlein*, born in 1847 at Spiekershausen, near Hanover, is one of the most talented and successful of contemporary German sculptors. His style and compositions are reflective of classical suggestions. Among his works may be mentioned a notable relief in apotheosis of the German emperor; an alto-relievo of *The Artist and Nature*, one of the four groups adorning the vestibule of the Jubilee Art Exposition at Berlin in 1886; *Boy extracting a Thorn from his Foot*, an imitation of the celebrated antique statue of the same subject in the Capitol at Rome; and the *Greek Flute-player*, illustrated in Figure 2.

*Summary.*—A survey of German sculpture at the present moment is full of hope. German sculptors are emancipating themselves from the influence of the pseudo-antique, and the new school of realism is outgrowing much of the extravagance which at one time brought it into disrepute. A feature which contemporary sculpture shares with most other art-schools of the period is the tendency to genre, or the representation of familiar, every-day bits from human life. Naturally, such subjects neither demand nor allow the severe simplicity and repose essential to the best expression of lofty ideals and profound allegories. Whether genre is as high a form of sculpture as classic it is not essential to discuss here; it is sufficient to record the fact that it is a style peculiar to the sculpture of this period.

## V. ITALIAN SCULPTURE IN THE EIGHTEENTH CENTURY.

The extraordinary school of sculpture which arose in Italy in the Renaissance period, illustrated by such artists of genius as Michelangelo, Verrocchio, Giovanni da Bologna, and Cellini, was followed by an era of declension so marked that it seemed almost hopeless to expect any revival of the art of sculpture in the Italian peninsula. For a time there was a school of artists who attempted in a feeble style to imitate the works of Michelangelo. Among these sculptors were Baccio Bandinelli (1487-1559), Bartolommeo Ammanati (1511-1592), Vincenzo di Rossi, and others.

*Influence of Bernini.*—The most celebrated sculptor of this intermediate period was Giovanni Lorenzo Bernini, who lived until near the close of the seventeenth century. He was an artist of extraordinary facility and fertility of invention, having an immense reputation in his time. But his style, except in his portrait-busts, was so extravagant, so florid and pictorial as opposed to the severe laws of good sculpture, that the vast influence he exerted on Italian art was exceedingly injurious. Indeed, European sculpture has not yet recovered from the effect of the career of a sculptor of whom it has been said, "It would have been better for sculpture had Bernini never lived." (See p. 82.)

The results became visible in the following century, when sculptors without the genius of their great predecessors imitated their style and evolved a technique of great exaggeration and without the redeeming quality of thought which was undoubtedly evident in the best work of Bernini and his contemporaries, François Duquesnoy il Fiamingo (1594–1646) and Alessandro Algardi (1598–1654).

*Artistic Jugglery.*—At the beginning of the eighteenth century these results became prominent, especially at Naples, where we see technical sculpture carried to an unsurpassed degree of skill, while there seems absolutely no appreciation, nor even perception, of the essential principles of plastic art. The chief Italian sculptors of the period were Corradini, Sammartino, and Queirolo; they amused themselves, and the people as well, by tricks and feats intended to exhibit a mechanical mastery over the materials in which they wrought. Faces veiled, figures enmeshed in nets or thin mantles through which the face and form were visible as if through lace and gauze—on such pitiful subjects was the talent of Italian sculptors expended until new influences began to awake the dormant love for true art. But it should be added that, in spite of the feeling for a better art which since this time has flourished in Italy, her sculptors have not yet been able wholly to overcome the baneful influences of Bernini and his school, and we must still look elsewhere for the best sculpture of the last and the present century.

*Classic Revival of Italian Art.*—The discovery of the buried ruins of Pompeii also operated to open the eyes of Italy to the fault of her contemporary sculptors; it acted as an inspiration. At the same time, the efforts of the popes to stimulate a revival of Italian art largely contributed to such a result. In accordance with the laws of intellectual development, the genius who was to give expression and guidance to the demand for the revival appeared. Not once, not twice, but always, in the history of the Fine Arts does this fact recur—an intellectual demand met by the needed supply. There are no "mute inglorious Miltons," no "Cromwells guiltless of their country's blood." Such men, such leaders, appear when they are required, so aptly, so suited to the wants of a period, that we cannot otherwise than conclude that they do not exist except as required.

*Antonio Canova* was the man of the hour in the present case. Pompeii

was discovered in 1748, and Canova was born in 1757. He began his career at so early a period that works are still in existence which he executed in his ninth year. His father and grandfather were stonecutters. The young Antonio soon found a patron in the Signor Faliero, who placed him under the tutelage of a Venetian sculptor named Toretto, an artist who might now be forgotten but for his relation with Canova. At fifteen the young sculptor was already earning a livelihood by his art, although he was for some years straitened in circumstances. The first full-sized statue by Canova was his *Eurydice*, completed when he was sixteen. At this early age he made an important innovation in the methods of sculpture. Up to that time it had been the custom for models of statues to be made several times smaller than the size when completed in marble or bronze; he resolved to make all his models, even when of colossal figures, of the exact size they were to be when finished. Many sculptors have since followed the plan adopted by Canova.

It would exceed our limits to enter into a detailed account of the brilliant career of this successful artist, and we may say in brief that after the completion of his *Dædalus and Icarus* his friends procured him a pension of three hundred ducats. This relieved him from pecuniary cares and enabled him to cultivate his art independently of the question of money, which has hampered so many following intellectual pursuits. Soon after, he was commissioned to execute the monument of Clement XIV., and thenceforth his career was one of uninterrupted triumph. The above work was followed by the monument to Clement XIII., in St. Peter's, Rome; the *Mourning Genius*, which forms one of its prominent features, is among the masterpieces of Canova.

The fame of Canova led to urgent invitations to go to St. Petersburg, which he evaded; but the revolutionary troubles which disturbed Rome in 1798 induced him to retire for a time to his native village, Possagno, for which he appears to have always entertained a strong affection. Owing in part, probably, to the difficulty of getting good marble there, he devoted this retirement to painting, in which art he exhibited considerable talent. After the disturbances were ended, Canova visited the North of Europe, and later went to Paris to prepare the model for the colossal statue of Napoleon, which was completed in 1808. The last journey of Canova out of Italy was in 1815, when he was sent officially to Paris to reclaim the works of art which Napoleon had carried away from Rome. His entry into Rome after his successful mission resembled a triumph.

Many additional honors were bestowed on this distinguished sculptor, including the assignment of a place in the Vatican for his *Perseus with the Head of Medusa*—an honor not thitherto allowed to any modern work—and the bestowal of the title of marquis of Ischia and the enrollment of his name in the "Golden Volume" of the Vatican.

Always of a religious turn of mind, Canova in his closing years became deeply devout. One of his greatest works was a colossal figure called *Religion*; and he erected at Possagno a church adorned with some of his

best works, intending it also to be the depository of his ashes, and there he was buried in the year 1822.

There is something pathetic in the way this artist, the companion of kings, through all his splendid career clung to his native village, never once scorning in the days of prosperity the recollection of his humble origin. His character was marked by modesty, simplicity, and kindness; his habits were regular, his life was unostentatious. His religion was sincere and earnest without bigotry. He knew not the dark passion of jealousy, but was ever ready to see merit in his fellow-artists, and to render assistance, when required, both by advice and by money. He did not found a school in the strict sense of the term, although the influence of his style was widely felt, and still continues to be felt in recent Italian sculpture.

Of the art of Canova it is not easy to speak with entire satisfaction. There is little reason to doubt that he was imbued with a certain degree of genius, but his works differ very widely in merit. Some are vapid and suggest that he had not entirely emancipated himself from the pernicious influences which followed the injurious example of Bernini; in other cases we see him struggling to imitate the antique without approaching it in excellence, for, unlike his great contemporary Thorwaldsen, he sought to imitate the style rather than to follow the spirit and principles which inspired Greek art, and which have inspired all great art since then. In attempting sacred subjects, also, Canova, notwithstanding his religious fervor, rarely achieved entirely successful results. At other times, by an unexpected inspiration, he would compose a work so noble that it hardly seemed possible it could be from the same hand. His efforts were directed by natural disposition toward the picturesquely attractive rather than to subjects of great power or of quiet grandeur. This is shown in his group of *Venus and Adonis* (pl. 26, fig. 6). In his monuments he devoted himself to the dignity of simple, thoughtful composition, as is exhibited in the sorrowing *Italia at the Tomb of the Alfieri* (fig. 7), executed for the monument of the Alfieri in S. Croce, Florence. One of the most celebrated pieces by Canova is the group called the *Three Graces*. Although popular and greatly admired, it is inferior to his *Perseus*, his *Empress Maria Louisa*, and his admirable colossal group, now in the so-called Theseus Temple in the Volksgarten, Vienna, of *Theseus slaying the Centaur*, undoubtedly his masterpiece. It is replete with power and invested with a truly classical spirit. Had Canova always modelled in this grand style, he would have been the greatest sculptor since Giovanni da Bologna. As it is, while conceding much to the ability of Canova, we are compelled to admit that the great success which attended his career was due in part to the surprise he created coming after such a dearth of good art, and when no one looked for the appearance of a sculptor with genius sufficient to revive the taste for the antique and give inception to the revival of the art in Italy.

## VI. ITALIAN SCULPTURE IN THE NINETEENTH CENTURY.

Canova achieved some of his greatest triumphs in the eighteenth century, and at that period awoke the art-sentiment once more in his native land; he has therefore been classed with that century, although his life extended into the present one. It is difficult sometimes to define exactly and by arbitrary limits the point where one age ends and another begins. It is easy, however, to assign to our century the distinguished sculptor Pietro Tenerani. As we often find to be the case, when a great artist appears after an interval of intellectual depression, others of merit come about the same time; so was it now in Italy.

*Pietro Tenerani* (1798–1869) was born near the quarries of Carrara, from whose marbles he wrought his ablest works. Less celebrated than Canova, he was scarcely less successful in winning honors, while his art was of a more generally correct and lofty character, more simple and severe, more in accordance with the canons of sculpture. He was associated with Thorwaldsen in executing the monument to Eugène Beauharnais at Munich. He was an enthusiast in his art, which to him was a religion. Night brought no cessation from his labors. The number of his works is great; in 1876 four hundred and fifty examples of the genius of Tenerani were collected and exhibited at Rome. He was member and knight of many institutions and orders, and director of the galleries at Rome.

*Technical Execution: The Scarpellino.*—The great fertility of modern sculptors probably exceeds that of the Greek artists and those of the Middle Ages. Michelangelo carved his works altogether, but Canova, Tenerani, and Thorwaldsen employed many assistants. At present many a sculptor scarcely touches the marble, unless sometimes to add a few finishing-touches. Some are content only to model in clay, and could not carve even if they would. The *scarpellino* makes the marble statue from the clay or wax cast. To this cause is partly due the elaboration of details of dress and ornament or other accessories in which modern realistic sculpture finds especial delight—a feature of modern plastic art which is highly popular, but which adds nothing to the artistic merit. All these details are wrought by the sheer manual skill of assistants whose ability perhaps ends there. Still, this is a modern tendency logically resulting from the increasing application of the principle of the division of labor in the conduct of human affairs, and it is not in the least likely that sculptors, as a rule, will ever return to the old methods.

*Pio Fedi*, born at Viterbo in 1815, is a sculptor of much repute, but inferior to Tenerani. His style belongs to the extravagantly realistic school of modern Italy, which seeks theatric and picturesque effects and in marble strives to emulate the character of pictorial art. But the element of surprise which leads the multitude to mistake mastery over materials for ideal art gives vogue to such artists, who often realize popularity and riches from a low order of art. The most noted work of Fedi is his *Rape of Polyxena* (*pl. 45, fig. 3*).

*Giovanni Bastianini*, a pupil of Fedi, possessed far more genius, but unfortunately met with ill success for years, and died just as Fortune was beginning to smile on his efforts. He was born in 1830 at Fiesole, and died in 1868. Bastianini was one of the very few sculptors of the century who were inspired by original creative ability. He leaned on no one; what he did was his own, while the turn of his mind inclined him to a clear perception of the laws which underlie pure sculpture. The character of his style was robust and earnest and allied to that of Donatello. Doubtless one reason of his failure to meet recognition as early as his contemporaries was the very fact that his art was so much superior to the debased sculpture now so popular in Italy. His busts of Savonarola and Girolamo Benivieni are now famous. The latter was purchased by the French government at a high price for the galleries of the Louvre, under the supposition that it was a genuine work of Michelangelo, which it was represented to be by the dealer who had bought it of Bastianini for a mere song. Other specimens of his productions, through their resemblance to past Italian sculpture, have from time to time been disposed of as the works of mediæval masters.

*Charles Marochetti*.—It seems like the irony of destiny to pass from the neglected career of a great sculptor like Bastianini to so brilliant a life as that of Marochetti, an artist cast in far inferior mould. Baron Charles Marochetti, Chevalier of the Legion of Honor and Grand Officer of the Order of St. Maurice and St. Lazarus, was born in 1805 and died in 1868, the same year with Bastianini. He studied with Bosio, and from the outset met with uninterrupted successes and honors. In 1827 he won his first medal for his *Young Girl playing with a Dog*. Many of his works are to be seen in public places in France. In 1848 he went to England, and there executed the colossal bronze *Richard Cœur de Lion* which adorned the entrance to the Crystal Palace. He executed portraits and equestrian statues of kings and queens, including one of Queen Victoria for the city of Glasgow, but he displayed no especial originality nor added aught to the progress of art.

*Vincenzo Vela*, one of the ablest living Italian sculptors, was born at Ligurnetto in 1822. The son of poor peasants, his life for years was a desperate struggle with poverty; after a hard day's labor he was often forced to work at night on jewellers' models to keep from starvation. His first decided success was in 1848, when he obtained a prize at Venice for his *Christ raising Jairus's Daughter*. In 1867, Vela executed the work for which he is best known, the famous sitting statue called the *Last Days of Napoleon* (pl. 45, fig. 4). It was purchased by Napoleon III.; a replica is now in the Corcoran Gallery at Washington. Vela shows a clearer appreciation of the principles of sculpture than many of his contemporaries; while aiming, like them, to represent dramatic effects, his style is more classical and severe.

*Emmanuel Caroni*, a Florentine sculptor of much skill, was born in Switzerland. The works of this artist exhibit the picturesque style of

modern Italian sculpture. Very pleasing is his *Youth as a Butterfly* (pl. 45, fig. 1). This statue, included in the collection of the Corcoran Gallery of Art at Washington, represents Youth in the form of a butterfly, which while flying over the pleasures of life is entangled in a net, which awakens to Reality. The graceful poise, the startled look, and delicate limbs of this figure are excellently rendered.

*Francesco Barzaghi* was born in 1839. He studied at Milan, and has received numerous decorations and medals. In 1867 he gained, over all competitors, both in sculpture and in painting, the prize of four thousand francs for the best work of art, by his *Blind-man's Buff*. Among his other works of distinction are *Hercules strangling Antæus*, *Silvia at the Fountain*, *The First Lesson in Riding*, *The Fisher-boy*, *Vanity*, and *Flora* (fig. 2), which latter is in the Palazzo di Corte, at Milan.

*Modern Realism*.—But too many of the Italian sculptors of the present period are given to extravagant realism, to genre subjects amusing to the public, but not suited to sculpture in marble—such, for example, as a mother washing a struggling lad, or a child wrinkling its face with weeping. Guarnerio is one of the most successful of these creators of monstrosities in sculpture, wherein the only merit lies in a literal representation of scenic nature admirably reproduced by the technical skill of the *scarpellino*. This phase of Italian sculpture is the more to be regretted because the American sculptors who during this century have studied and worked abroad have resided in Italy; to this circumstance must in part be attributed some of the imperfect results of their foreign studies.

## VII. SCULPTURE ELSEWHERE ON THE CONTINENT DURING THE EIGHTEENTH AND NINETEENTH CENTURIES.

The activity shown in France, Germany, Italy, and England during these two centuries in the plastic arts has not been correspondingly exhibited elsewhere in Europe. In Spain the revival of the last century met with no response. During the present century a number of Russian sculptors have been sent by their government to study in Italy, but their success has by no means been so marked as that attending the Russian students of painting.

In Sweden, Johann Byström (1783–1848) and Johann Tobias Sergell (1736–1813) have imitated the style of Thorwaldsen, but their works have not been of sufficient merit to enjoy more than a local fame. The greatest sculptor of Northern Europe since the revival—probably the greatest of the century—was Bertel Thorwaldsen.

The Greeks were the foremost of all races in this noble art, but Greece, once the cradle of classic sculpture, is not yet fairly aroused from her long sleep of ages. Her artists, however, are beginning to reappear. Mary Spartali in London and Nicholas Gysis in Munich are showing an awakening talent for painting, while Photiades at Athens is endeavoring by his attractive works to rekindle a taste for the plastic arts among his countrymen.

## VIII. ENGLISH SCULPTURE IN THE EIGHTEENTH CENTURY.

The plastic arts of Great Britain were slow in awakening. In the ages when Gothic architecture was in its prime native artists had done much in decorative sculpture in wood, stone, and bronze for the ornamentation of cathedrals and tombs. But this sort of work lacked refinement and careful study of the figure, although often very interesting in a decorative sense. Pietro Torrigiano (1472-1522) in the sixteenth century had practised sculpture in England, but had evidently made little impression on native talent.

It was not until the eighteenth century that sculpture in the classic or severely simple method with marble began to be seriously followed in England, but the results were generally of a low order of art, and, with some exceptions, are chiefly interesting as leading up to a better quality of work. A number of the most important sculptors in England during this period were of foreign birth, but have been identified with English art both because of their being residents there and because of their having taken the initiatory steps in this art.

*Louis François Roubiliac*, a native of Lyons, was born in 1695—or, as some say, in 1703—and died in London in 1762. He was the first sculptor who revived the practice of sculpture in England, where he executed his most important works. It is somewhat singular that the art in that country should begin with an artist who not only represented a sensational style in total contrast with the severe styles of the antique, but also scoffed at the remains of ancient sculpture which he saw at Rome; for at this very time English painters were undertaking to found a school of pictorial art based on a careful study, not to say imitation, of former schools. Roubiliac was, however, a sculptor of considerable merit, and his dramatic style may have been just the one that would be most likely to rivet the popular attention to the practice of an art practically new in England. He was employed for the most part in monumental compositions, one of his finest of which is the monument to the duke of Argyll in Westminster Abbey—a work that includes a statue of *Eloquence*, which is his masterpiece.

*John Michael Rysbrack*, born at Antwerp in 1694, settled in England in 1720. He began by modelling busts in clay, which gained him much repute and led to his obtaining numerous commissions for portraits and monuments in marble. One of his best works in bronze is the equestrian statue of William III. at Bristol. The statue of the earl of Stanhope in Westminster Abbey is another clever work by Rysbrack. Unlike Roubiliac his monumental works were simple. The action of his figures was natural, but his inventive power was small. He died in 1770.

*Peter Scheemakers* was born at Antwerp in 1691, and studied sculpture in Italy; he finally settled in London, resided there until 1733, and then returned to his native city in 1773. His art was notable mainly in busts, in which he excelled. He will, however, be c

as the sculptor to whom Nollekens, the first native English sculptor of the eighteenth century, was apprenticed.

*Joseph Nollekens* was born in London in 1737. The premiums he won for his busts in 1759 and 1760, together with the small sum he had saved, enabled him to proceed to Italy. The following year he carried off another premium, of fifty guineas, from the Society of Arts, and the gold medal of the Roman Academy. In 1771, Nollekens married a lady of wealth, and was thus able henceforth to pursue his art free from pecuniary pressure. In 1771 he was elected Academician. The art of Nollekens is not of a high order, but it is simple and pleasing, and in his portraits he was especially successful in seizing traits of character. The busts of Fox and Pitt were so popular that the artist sold two hundred and fifty replicas of them for twenty-five thousand guineas. One of his finest works, for which he received three thousand guineas, was his monument in Westminster Abbey of the three captains who fell in Rodney's victory. Nollekens studied nature carefully, but, like the majority of English sculptors, lacked invention. He died in 1823. Being thrifty in his habits, he had amassed a fortune of two hundred and ten thousand pounds.

*John Bacon*, a sculptor of probably more natural talent than the preceding, was born in London in 1740 and died in 1799. Being apprenticed to a china-manufacturer, Bacon found inspiration in the modelling of china; but his talents took the direction of sculpture, and while he was still in his apprenticeship he won the first of a series of nine prizes of fifty guineas each, awarded him by the Society of Arts for his emblematic statue of *Ocean*. In 1769 he won the Academy's gold medal for a bas-relief of *Æneas escaping from Troy*, and the following year he was elected associate of the Royal Academy. The king now sat to him for his portrait, and he was commissioned to execute many important public works, such as the monument to Pitt in the Guildhall, the bronze statue of George III., and the monument to Dr. Johnson. Bacon's style was wholly native; he never went abroad. The ideal was not his field, but in monumental and portrait work he showed good sense and a careful study of nature. His deeply religious views, while they did not render him a fanatic, biassed him against the imitation of classic art, and whatever merit he possessed was entirely his own. He had much mechanical ability, which he devoted to improving the practice of his art. The improvements in the sculptor's pointing-machine are due to his inventive skill. Bacon left a fortune of sixty thousand pounds, which was divided between his two sons, John and Thomas Bacon, who were also sculptors of respectable talents. Monuments by the former are to be seen in Westminster Abbey.

*John Flaxman*, the most celebrated English sculptor of this period, was born at York in 1755 and died in London in 1826. He began his art-studies in the potteries of Josiah Wedgwood, although his father's having been a modeller had doubtless much to do with the early bias the youth

displayed for plastic art. Flaxman was of an intellectual cast of mind and a nature exceedingly refined. Beyond all his contemporaries in sculpture he was possessed of a quick, keen imagination, while his tastes led him into the study of classic art, and of ancient poetry as well. One is not surprised to learn that with such qualities he should have been attracted to the teachings of Swedenborg.

For many years Flaxman remained in the profitable employ of Wedgwood, making classic designs for his ware, by which he mastered the art of linear drawing, and at the same time executing independent works, chiefly busts and monumental groups. In 1787, accompanied by his faithful wife, Flaxman went to Rome, where he studied for seven years. During that time he produced some of his best works. A group of four figures representing the fury of Athamas—an episode from Ovid—was one of them, composed for the earl of Bristol. At this time, also, Flaxman designed his famous illustrations of the *Iliad* and the *Odyssey*, which have done more to perpetuate his fame than all his other works. (See p. 241.) On his return to England he completed a number of monuments of distinguished statesmen and soldiers, and a noble work called *Michael and Satan* (pl. 46, fig. 1). In 1818, Flaxman designed his magnificent model for the *Shield of Achilles*, comprising no less than one hundred figures. In 1810 he was chosen professor of sculpture in the Royal Academy. He also at intervals before his death prepared articles on art for *Rees's Encyclopædia*. In 1826, as his epitaph tells us, "his angelic spirit returned to the Divine Giver."

The name of Flaxman will live not because of any remarkable works in marble—for he was weak in dealing with this stubborn material: the inspiration seemed to leave him when he left modelling in clay—but because he had a spark of the divine fire of classic art. His genius was entirely in sympathy with the exalted idea of ancient art, and he did much by his enthusiasm in swaying the sculptors of England. He was really a sculptor in thought, and a designer in his method of expressing thought, as is made evident by his immortal illustrations of Homer.

#### IX. ENGLISH SCULPTURE IN THE NINETEENTH CENTURY.

The nineteenth century opened with more promise for English sculpture than the period just closed—at least, so far as quantity is concerned; for, as with the painters, the sculptors rapidly increased in number. But the evidence of genius in the plastic arts came slowly, and very few of the earlier artists of this period have done much to advance their department.

*Francis Leggatt Chantrey*.—One of the most noted English sculptors of the first half of the present century is Sir Francis Leggatt Chantrey, who was born at Norton in 1782, the son of a carpenter. While employed in a grocer's shop he was attracted by the display in the window of a carver, and caused himself to be apprenticed to him. Impatient of his

drudgery with his employer, Chantrey ran away, and took to portrait-painting at two guineas a head. In 1803 he went to London, where he acquired a modest art-education in the schools of the Academy. But it was not until his thirtieth year that the struggling sculptor obtained recognition, which then, however, came rapidly. He was successful in competing for a statue of George III., and from that hour his fortune was made.

In 1816, Chantrey completed one of his most celebrated works, the touching group entitled *The Sleeping Children*, in Lichfield Cathedral. In Westminster Abbey is the fine statue of Francis Horner, a work of simplicity and power, in which Chantrey dared to use the modern costume, in contravention of the absurd ideas of his predecessors, who had felt it to be beneath the dignity of sculpture to employ any but classical drapery. Chantrey never attempted either classic art or allegorical groups; his style was simple and his technical acquirements were excellent. It must be admitted that it is difficult now to award him the high rank he enjoyed during his lifetime. In 1835 he was knighted by William IV., and died in 1841, leaving a fortune of one hundred and fifty thousand pounds.

*Edward Hodges Baily*, a contemporary of the preceding, was born in 1788 at Bristol, his father being a noted carver of figure-heads for ships. Having seen some of Flaxman's works, he sought that artist's studio, and worked there for seven years—a fact creditable alike to master and to pupil. It is curious, however, and evidence of genuine original talent, that, although a decided admirer of the antique and of Flaxman's art, Baily never showed any inclination in that direction in his own compositions, which were of subjects founded on the domestic affections, such as the *Mother and Child*. But his efforts were chiefly devoted to portrait-busts and statues, the likenesses of many of the distinguished men of the period being thus perpetuated by the chisel of Baily. He occupied a front rank during his lifetime, and was undoubtedly one of the best monumental sculptors England has produced. He died in London in 1867.

*John Gibson*, born at Gyffin, Wales, in 1790, was one of the most eminent British sculptors of this period. He belonged to a race that has not been distinguished in the fine arts, and when a boy could speak only the Welsh language. In 1804 he was apprenticed to a cabinet-maker in Liverpool, but a year later contrived to be transferred to a carver. In 1806 the youth was attracted to the marble-works of Samuel Francis, and by stubborn perseverance succeeded in having his indentures transferred to him. And now the boy found a friend and patron, John Roscoe, banker and author. With his assistance young Gibson was able to proceed to London. In 1817 he travelled to Rome, and was admitted by Canova as a pupil. There the son of a Welsh gardener found at last a congenial spot in the world, and the greater part of his life was passed in Italy; and there he died, at Rome, in 1866, after a foreign residence

of forty-eight years, leaving a fortune and crowned with honors from the leading societies of Europe.

Gibson was an earnest, but not a slavish, admirer of classic sculpture. It has been said of him that, "while Flaxman imbibed the spirit of the Greeks, Gibson is accused of having imitated them. He did not seek invention or aim at novelty." This is in a measure true, but it applies likewise to the majority of modern sculptors. The fact is that the ancients carried the art of sculpture to a degree of absolute perfection which has rendered it exceedingly difficult to equal them or to avoid either conscious or unconscious imitation of their masterpieces and style. Only at very rare intervals in the last two thousand years have sculptors appeared of genius so commanding that they were able to work out new creations entirely independent in conception and result. Michelangelo, Verrocchio, Giovanni da Bologna, and a few others, have struck out in entirely new paths; but they are few, and we must be careful not to be too hypercritical in our judgment of the rest. We may be thankful for such sculptors as Gibson, who served to keep alive an interest in the plastic arts and thus carry us back to a study of Pheidias and Praxiteles.

*Tinted Statues.*—Gibson will be remembered for his effort to revive the custom of tinting statues. This practice was followed by the Greeks, but they did it frankly and courageously, while the decorative character of their sculpture as an adjunct to architecture made the effect more natural and agreeable. Gibson tried painting marble on his beautiful statue of Venus called the *Tinted Venus*. The result was not successful, partly because Gibson did not dare to lay on the full depth of color that would have imitated nature, and partly because the statue was not decorative in character.

A number of sculptors whose names are still remembered belong to the same period. Their works were generally insipid, entirely destitute of genius, but useful, perhaps, for adorning public gardens and squares and giving comfort to those who desire to perpetuate in marble the memory of their dead. The most prominent of these contemporaries of Baily and Gibson were Thomas Banks (1735-1805), Patrick MacDowell (1799-1871), the elder Westmacott (1799-1872), and Richard J. Wyatt (1795-1850), whose equestrian statue of Wellington, for many years allowed to remain on the triumphal arch opposite Hyde Park, at last was removed from London in 1884.

In the present generation the practice of sculpture in England has been more successful. Two or three sculptors of original genius have appeared, and a number whose works are more in accordance not only with the spirit of the age, but also with the spirit of all great art, which draws its inspiration from the present, and not from the past. This is an infallible test of genius in art.

*Alfred George Stevens.*—  
George Stevens, who is  
but little apprec

of British sculptors was Alfred  
and died in 1875. He was  
wered honors,

wealth—even nobility—on sculptors who will be forgotten, while the fame of Stevens will endure. He was one of the greatest sculptors of modern times. His art suggests in grandeur of thought and simplicity of conception the Titanic works of Michelangelo. There is no doubt that the English sculptor greatly admired his Tuscan predecessor, but he was no imitator, and his works bear the unmistakable stamp of original power.

The masterpiece of this sculptor was the Wellington monument in St. Paul's Cathedral (*pl.* 46, *fig.* 2). He received the commission for this work after a public competition, and agreed to carry it out for twenty thousand pounds—a sum which proved inadequate, while the government directors continually harassed the artist by unjust criticism or arbitrary interference with the progress of the work. He did not live to see it beyond the original model, and others have carried it to completion. It is a disgrace to the taste of the British public that this noble work has been placed out of sight in a side-chapel of St. Paul's, where it is not only practically beyond observation, but also necessarily excludes an equestrian statue intended to surmount it. The entire work, colossal in its proportions, is executed in a large, massive style and with tremendous imaginative vigor.

*Albert Memorial: John Henry Foley.*—Among the most ambitious works of recent British sculpture is the monument to Prince Albert called the *Albert Memorial*. While as a whole it cannot be accepted as altogether satisfactory, certain details of this elaborate work have offered several of the leading contemporary sculptors of England a good opportunity to display their ability. Prominent among them is John Henry Foley, an Irishman who was born in 1818 and died in 1875. He executed the statue of Prince Albert in the Memorial, and is favorably known by such spirited and attractive works as his statues of *Caractacus*, *General Outram*, and the *Muse of Painting*.

*Sir Frederick Leighton*, born in 1830, president of the Royal Academy, elected to that high place on account of his successful career in painting, has added to his renown by a somewhat remarkable success in the art of sculpture. In 1881 he exhibited his statue of an *Athlete struggling with a Python*—now in the South Kensington Museum—which is deservedly praised for anatomical exactness as well as for its artistic quality. This admirable creation is in bronze, and suffers from the fact that the English sculptors continue to cast their metal-works in sand-moulds instead of employing the more delicate wax process called *cire perdue*.

*Thomas Nelson MacLean*, one of the foremost of English sculptors, was born at Deptford in 1845. At an early age he manifested a strong predilection for art, and at fourteen went to Paris, where he entered the studio of Carrier-Belleuse (1824–1887). Here he acquired manipulative skill in the humble labors of an assistant. At sixteen he entered the *École des Beaux-Arts*, where he continued his studies, and in 1863 began the practice of his art. In 1870 he received favorable notice of his statue of *Clio* and of

best works, intending it also to be the depository of his ashes, and there he was buried in the year 1822.

There is something pathetic in the way this artist, the companion of kings, through all his splendid career clung to his native village, never once scorning in the days of prosperity the recollection of his humble origin. His character was marked by modesty, simplicity, and kindness; his habits were regular, his life was unostentatious. His religion was sincere and earnest without bigotry. He knew not the dark passion of jealousy, but was ever ready to see merit in his fellow-artists, and to render assistance, when required, both by advice and by money. He did not found a school in the strict sense of the term, although the influence of his style was widely felt, and still continues to be felt in recent Italian sculpture.

Of the art of Canova it is not easy to speak with entire satisfaction. There is little reason to doubt that he was imbued with a certain degree of genius, but his works differ very widely in merit. Some are vapid and suggest that he had not entirely emancipated himself from the pernicious influences which followed the injurious example of Bernini; in other cases we see him struggling to imitate the antique without approaching it in excellence, for, unlike his great contemporary Thorwaldsen, he sought to imitate the style rather than to follow the spirit and principles which inspired Greek art, and which have inspired all great art since then. In attempting sacred subjects, also, Canova, notwithstanding his religious fervor, rarely achieved entirely successful results. At other times, by an unexpected inspiration, he would compose a work so noble that it hardly seemed possible it could be from the same hand. His efforts were directed by natural disposition toward the picturesquely attractive rather than to subjects of great power or of quiet grandeur. This is shown in his group of *Venus and Adonis* (pl. 26, fig. 6). In his monuments he devoted himself to the dignity of simple, thoughtful composition, as is exhibited in the sorrowing *Italia at the Tomb of the Alfieri* (fig. 7), executed for the monument of the Alfieri in S. Croce, Florence. One of the most celebrated pieces by Canova is the group called the *Three Graces*. Although popular and greatly admired, it is inferior to his *Perseus*, his *Empress Maria Louisa*, and his admirable colossal group, now in the so-called Theseus Temple in the Volksgarten, Vienna, of *Theseus slaying the Centaur*, undoubtedly his masterpiece. It is replete with power and invested with a truly classical spirit. Had Canova always modelled in this grand style, he would have been the greatest sculptor since Giovanni da Bologna. As it is, while conceding much to the ability of Canova, we are compelled to admit that the great success which attended his career was due in part to the surprise he created coming after such a dearth of good art, and when no one looked for the appearance of a sculptor with genius sufficient to revive the taste for the antique and give inception to the revival of the art in Italy.

## VI. ITALIAN SCULPTURE IN THE NINETEENTH CENTURY.

Canova achieved some of his greatest triumphs in the eighteenth century, and at that period awoke the art-sentiment once more in his native land; he has therefore been classed with that century, although his life extended into the present one. It is difficult sometimes to define exactly and by arbitrary limits the point where one age ends and another begins. It is easy, however, to assign to our century the distinguished sculptor Pietro Tenerani. As we often find to be the case, when a great artist appears after an interval of intellectual depression, others of merit come about the same time; so was it now in Italy.

*Pietro Tenerani* (1798–1869) was born near the quarries of Carrara, from whose marbles he wrought his ablest works. Less celebrated than Canova, he was scarcely less successful in winning honors, while his art was of a more generally correct and lofty character, more simple and severe, more in accordance with the canons of sculpture. He was associated with Thorwaldsen in executing the monument to Eugène Beauharnais at Munich. He was an enthusiast in his art, which to him was a religion. Night brought no cessation from his labors. The number of his works is great; in 1876 four hundred and fifty examples of the genius of Tenerani were collected and exhibited at Rome. He was member and knight of many institutions and orders, and director of the galleries at Rome.

*Technical Execution: The Scarpellino.*—The great fertility of modern sculptors probably exceeds that of the Greek artists and those of the Middle Ages. Michelangelo carved his works altogether, but Canova, Tenerani, and Thorwaldsen employed many assistants. At present many a sculptor scarcely touches the marble, unless sometimes to add a few finishing-touches. Some are content only to model in clay, and could not carve even if they would. The *scarpellino* makes the marble statue from the clay or wax cast. To this cause is partly due the elaboration of details of dress and ornament or other accessories in which modern realistic sculpture finds especial delight—a feature of modern plastic art which is highly popular, but which adds nothing to the artistic merit. All these details are wrought by the sheer manual skill of assistants whose ability perhaps ends there. Still, this is a modern tendency logically resulting from the increasing application of the principle of the division of labor in the conduct of human affairs, and it is not in the least likely that sculptors, as a rule, will ever return to the old methods.

*Pio Fedi*, born at Viterbo in 1815, is a sculptor of much repute, but inferior to Tenerani. His style belongs to the extravagantly realistic school of modern Italy, which seeks theatric and picturesque effects and in marble strives to emulate the character of pictorial art. But the element of surprise which leads the multitude to mistake mastery over materials for ideal art gives vogue to such artists, who often realize popularity and riches from a low order of art. The most noted work of Fedi is his *Rape of Polyxena* (pl. 45, fig. 3).

*Giovanni Bastianini*, a pupil of Fedi, possessed far more genius, but unfortunately met with ill success for years, and died just as Fortune was beginning to smile on his efforts. He was born in 1830 at Fiesole, and died in 1868. Bastianini was one of the very few sculptors of the century who were inspired by original creative ability. He leaned on no one; what he did was his own, while the turn of his mind inclined him to a clear perception of the laws which underlie pure sculpture. The character of his style was robust and earnest and allied to that of Donatello. Doubtless one reason of his failure to meet recognition as early as his contemporaries was the very fact that his art was so much superior to the debased sculpture now so popular in Italy. His busts of Savonarola and Girolamo Benivieni are now famous. The latter was purchased by the French government at a high price for the galleries of the Louvre, under the supposition that it was a genuine work of Michelangelo, which it was represented to be by the dealer who had bought it of Bastianini for a mere song. Other specimens of his productions, through their resemblance to past Italian sculpture, have from time to time been disposed of as the works of mediæval masters.

*Charles Marochetti*.—It seems like the irony of destiny to pass from the neglected career of a great sculptor like Bastianini to so brilliant a life as that of Marochetti, an artist cast in far inferior mould. Baron Charles Marochetti, Chevalier of the Legion of Honor and Grand Officer of the Order of St. Maurice and St. Lazarus, was born in 1805 and died in 1868, the same year with Bastianini. He studied with Bosio, and from the outset met with uninterrupted successes and honors. In 1827 he won his first medal for his *Young Girl playing with a Dog*. Many of his works are to be seen in public places in France. In 1848 he went to England, and there executed the colossal bronze *Richard Cœur de Lion* which adorned the entrance to the Crystal Palace. He executed portraits and equestrian statues of kings and queens, including one of Queen Victoria for the city of Glasgow, but he displayed no especial originality nor added aught to the progress of art.

*Vincenzo Vela*, one of the ablest living Italian sculptors, was born at Ligurnetto in 1822. The son of poor peasants, his life for years was a desperate struggle with poverty; after a hard day's labor he was often forced to work at night on jewellers' models to keep from starvation. His first decided success was in 1848, when he obtained a prize at Venice for his *Christ raising Jairus's Daughter*. In 1867, Vela executed the work for which he is best known, the famous sitting statue called the *Last Days of Napoleon* (pl. 45, fig. 4). It was purchased by Napoleon III.; a replica is now in the Corcoran Gallery at Washington. Vela shows a clearer appreciation of the principles of sculpture than many of his contemporaries; while aiming, like them, to represent dramatic effects, his style is more classical and severe.

*Emmanuel Caroni*, a Florentine sculptor of much skill, was born in Switzerland. The works of this artist exhibit the picturesque style of

modern Italian sculpture. Very pleasing is his *Youth as a Butterfly* (pl. 45, fig. 1). This statue, included in the collection of the Corcoran Gallery of Art at Washington, represents Youth in the form of a butterfly, which while flying over the pleasures of life is entangled in a net, which awakens to Reality. The graceful poise, the startled look, and delicate limbs of this figure are excellently rendered.

*Francesco Barzaghi* was born in 1839. He studied at Milan, and has received numerous decorations and medals. In 1867 he gained, over all competitors, both in sculpture and in painting, the prize of four thousand francs for the best work of art, by his *Blind-man's Buff*. Among his other works of distinction are *Hercules strangling Antæus*, *Silvia at the Fountain*, *The First Lesson in Riding*, *The Fisher-boy*, *Vanity*, and *Flora* (fig. 2), which latter is in the Palazzo di Corte, at Milan.

*Modern Realism.*—But too many of the Italian sculptors of the present period are given to extravagant realism, to genre subjects amusing to the public, but not suited to sculpture in marble—such, for example, as a mother washing a struggling lad, or a child wrinkling its face with weeping. Guarnerio is one of the most successful of these creators of monstrosities in sculpture, wherein the only merit lies in a literal representation of scenic nature admirably reproduced by the technical skill of the *scarpellino*. This phase of Italian sculpture is the more to be regretted because the American sculptors who during this century have studied and worked abroad have resided in Italy; to this circumstance must in part be attributed some of the imperfect results of their foreign studies.

## VII. SCULPTURE ELSEWHERE ON THE CONTINENT DURING THE EIGHTEENTH AND NINETEENTH CENTURIES.

The activity shown in France, Germany, Italy, and England during these two centuries in the plastic arts has not been correspondingly exhibited elsewhere in Europe. In Spain the revival of the last century met with no response. During the present century a number of Russian sculptors have been sent by their government to study in Italy, but their success has by no means been so marked as that attending the Russian students of painting.

In Sweden, Johann Byström (1783–1848) and Johann Tobias Sergell (1736–1813) have imitated the style of Thorwaldsen, but their works have not been of sufficient merit to enjoy more than a local fame. The greatest sculptor of Northern Europe since the revival—probably the greatest of the century—was Bertel Thorwaldsen.

The Greeks were the foremost of all races in this noble art, but Greece, once the cradle of classic sculpture, is not yet fairly aroused from her long sleep of ages. Her artists, however, are beginning to reappear. Mary Spartali in London and Nicholas Gysis in Munich are showing an awakening talent for painting, while Photiades at Athens is endeavoring by his attractive works to rekindle a taste for the plastic arts among his countrymen.

## VIII. ENGLISH SCULPTURE IN THE EIGHTEENTH CENTURY.

The plastic arts of Great Britain were slow in awakening. In the ages when Gothic architecture was in its prime native artists had done much in decorative sculpture in wood, stone, and bronze for the ornamentation of cathedrals and tombs. But this sort of work lacked refinement and careful study of the figure, although often very interesting in a decorative sense. Pietro Torrigiano (1472-1522) in the sixteenth century had practised sculpture in England, but had evidently made little impression on native talent.

It was not until the eighteenth century that sculpture in the classic or severely simple method with marble began to be seriously followed in England, but the results were generally of a low order of art, and, with some exceptions, are chiefly interesting as leading up to a better quality of work. A number of the most important sculptors in England during this period were of foreign birth, but have been identified with English art both because of their being residents there and because of their having taken the initiatory steps in this art.

*Louis François Roubiliac*, a native of Lyons, was born in 1695—or, as some say, in 1703—and died in London in 1762. He was the first sculptor who revived the practice of sculpture in England, where he executed his most important works. It is somewhat singular that the art in that country should begin with an artist who not only represented a sensational style in total contrast with the severe styles of the antique, but also scoffed at the remains of ancient sculpture which he saw at Rome; for at this very time English painters were undertaking to found a school of pictorial art based on a careful study, not to say imitation, of former schools. Roubiliac was, however, a sculptor of considerable merit, and his dramatic style may have been just the one that would be most likely to rivet the popular attention to the practice of an art practically new in England. He was employed for the most part in monumental compositions, one of his finest of which is the monument to the duke of Argyll in Westminster Abbey—a work that includes a statue of *Eloquence*, which is his masterpiece.

*John Michael Rysbrack*, born at Antwerp in 1694, settled in England in 1720. He began by modelling busts in clay, which gained him much repute and led to his obtaining numerous commissions for portraits and monuments in marble. One of his best works in bronze is the equestrian statue of William III. at Bristol. The statue of the earl of Stanhope in Westminster Abbey is another clever work by Rysbrack. Unlike Roubiliac his monumental works were simple. The action of his figures was natural, but his inventive power was small. He died in 1770.

*Peter Scheemakers* was born at Antwerp in 1691, and studied sculpture in Italy; he finally settled in London, resided there until 1769, and died in his native city in 1773. His art was notable mainly for portrait-busts, in which he excelled. He will, however, be chiefly remembered

as the sculptor to whom Nollekens, the first native English sculptor of the eighteenth century, was apprenticed.

*Joseph Nollekens* was born in London in 1737. The premiums he won for his busts in 1759 and 1760, together with the small sum he had saved, enabled him to proceed to Italy. The following year he carried off another premium, of fifty guineas, from the Society of Arts, and the gold medal of the Roman Academy. In 1771, Nollekens married a lady of wealth, and was thus able henceforth to pursue his art free from pecuniary pressure. In 1771 he was elected Academician. The art of Nollekens is not of a high order, but it is simple and pleasing, and in his portraits he was especially successful in seizing traits of character. The busts of Fox and Pitt were so popular that the artist sold two hundred and fifty replicas of them for twenty-five thousand guineas. One of his finest works, for which he received three thousand guineas, was his monument in Westminster Abbey of the three captains who fell in Rodney's victory. Nollekens studied nature carefully, but, like the majority of English sculptors, lacked invention. He died in 1823. Being thrifty in his habits, he had amassed a fortune of two hundred and ten thousand pounds.

*John Bacon*, a sculptor of probably more natural talent than the preceding, was born in London in 1740 and died in 1799. Being apprenticed to a china-manufacturer, Bacon found inspiration in the modelling of china; but his talents took the direction of sculpture, and while he was still in his apprenticeship he won the first of a series of nine prizes of fifty guineas each, awarded him by the Society of Arts for his emblematic statue of *Ocean*. In 1769 he won the Academy's gold medal for a bas-relief of *Æneas escaping from Troy*, and the following year he was elected associate of the Royal Academy. The king now sat to him for his portrait, and he was commissioned to execute many important public works, such as the monument to Pitt in the Guildhall, the bronze statue of George III., and the monument to Dr. Johnson. Bacon's style was wholly native; he never went abroad. The ideal was not his field, but in monumental and portrait work he showed good sense and a careful study of nature. His deeply religious views, while they did not render him a fanatic, biassed him against the imitation of classic art, and whatever merit he possessed was entirely his own. He had much mechanical ability, which he devoted to improving the practice of his art. The improvements in the sculptor's pointing-machine are due to his inventive skill. Bacon left a fortune of sixty thousand pounds, which was divided between his two sons, John and Thomas Bacon, who were also sculptors of respectable talents. Monuments by the former are to be seen in Westminster Abbey.

*John Flaxman*, the most celebrated English sculptor of this period, was born at York in 1755 and died in London in 1826. He began his art-studies in the potteries of Josiah Wedgwood, although his father's having been a modeller had doubtless much to do with the early bias the youth

displayed for plastic art. Flaxman was of an intellectual cast of mind and a nature exceedingly refined. Beyond all his contemporaries in sculpture he was possessed of a quick, keen imagination, while his tastes led him into the study of classic art, and of ancient poetry as well. One is not surprised to learn that with such qualities he should have been attracted to the teachings of Swedenborg.

For many years Flaxman remained in the profitable employ of Wedgwood, making classic designs for his ware, by which he mastered the art of linear drawing, and at the same time executing independent works, chiefly busts and monumental groups. In 1787, accompanied by his faithful wife, Flaxman went to Rome, where he studied for seven years. During that time he produced some of his best works. A group of four figures representing the fury of Athamas—an episode from Ovid—was one of them, composed for the earl of Bristol. At this time, also, Flaxman designed his famous illustrations of the *Iliad* and the *Odyssey*, which have done more to perpetuate his fame than all his other works. (See p. 241.) On his return to England he completed a number of monuments of distinguished statesmen and soldiers, and a noble work called *Michael and Satan* (*pl.* 46, *fig.* 1). In 1818, Flaxman designed his magnificent model for the *Shield of Achilles*, comprising no less than one hundred figures. In 1810 he was chosen professor of sculpture in the Royal Academy. He also at intervals before his death prepared articles on art for *Rees's Encyclopædia*. In 1826, as his epitaph tells us, "his angelic spirit returned to the Divine Giver."

The name of Flaxman will live not because of any remarkable works in marble—for he was weak in dealing with this stubborn material: the inspiration seemed to leave him when he left modelling in clay—but because he had a spark of the divine fire of classic art. His genius was entirely in sympathy with the exalted idea of ancient art, and he did much by his enthusiasm in swaying the sculptors of England. He was really a sculptor in thought, and a designer in his method of expressing thought, as is made evident by his immortal illustrations of Homer.

#### IX. ENGLISH SCULPTURE IN THE NINETEENTH CENTURY.

The nineteenth century opened with more promise for English sculpture than the period just closed—at least, so far as quantity is concerned; for, as with the painters, the sculptors rapidly increased in number. But the evidence of genius in the plastic arts came slowly, and very few of the earlier artists of this period have done much to advance their department.

*Francis Leggatt Chantrey*.—One of the most noted English sculptors of the first half of the present century is Sir Francis Leggatt Chantrey, who was born at Norton in 1782, the son of a carpenter. While employed in a grocer's shop he was attracted by the display in the window of a carver, and caused himself to be apprenticed to him. Impatient of his

drudgery with his employer, Chantrey ran away, and took to portrait-painting at two guineas a head. In 1803 he went to London, where he acquired a modest art-education in the schools of the Academy. But it was not until his thirtieth year that the struggling sculptor obtained recognition, which then, however, came rapidly. He was successful in competing for a statue of George III., and from that hour his fortune was made.

In 1816, Chantrey completed one of his most celebrated works, the touching group entitled *The Sleeping Children*, in Lichfield Cathedral. In Westminster Abbey is the fine statue of Francis Horner, a work of simplicity and power, in which Chantrey dared to use the modern costume, in contravention of the absurd ideas of his predecessors, who had felt it to be beneath the dignity of sculpture to employ any but classical drapery. Chantrey never attempted either classic art or allegorical groups; his style was simple and his technical acquirements were excellent. It must be admitted that it is difficult now to award him the high rank he enjoyed during his lifetime. In 1835 he was knighted by William IV., and died in 1841, leaving a fortune of one hundred and fifty thousand pounds.

*Edward Hodges Baily*, a contemporary of the preceding, was born in 1788 at Bristol, his father being a noted carver of figure-heads for ships. Having seen some of Flaxman's works, he sought that artist's studio, and worked there for seven years—a fact creditable alike to master and to pupil. It is curious, however, and evidence of genuine original talent, that, although a decided admirer of the antique and of Flaxman's art, Baily never showed any inclination in that direction in his own compositions, which were of subjects founded on the domestic affections, such as the *Mother and Child*. But his efforts were chiefly devoted to portrait-busts and statues, the likenesses of many of the distinguished men of the period being thus perpetuated by the chisel of Baily. He occupied a front rank during his lifetime, and was undoubtedly one of the best monumental sculptors England has produced. He died in London in 1867.

*John Gibson*, born at Gyffin, Wales, in 1790, was one of the most eminent British sculptors of this period. He belonged to a race that has not been distinguished in the fine arts, and when a boy could speak only the Welsh language. In 1804 he was apprenticed to a cabinet-maker in Liverpool, but a year later contrived to be transferred to a carver. In 1806 the youth was attracted to the marble-works of Samuel Francis, and by stubborn perseverance succeeded in having his indentures transferred to him. And now the boy found a friend and patron, John Roscoe, banker and author. With his assistance young Gibson was able to proceed to London. In 1817 he travelled to Rome, and was admitted by Canova as a pupil. There the son of a Welsh gardener found at last a congenial spot in the world, and the greater part of his life was passed in Italy; and there he died, at Rome, in 1866, after a foreign residence

of forty-eight years, leaving a fortune and crowned with honors from the leading societies of Europe.

Gibson was an earnest, but not a slavish, admirer of classic sculpture. It has been said of him that, "while Flaxman imbibed the spirit of the Greeks, Gibson is accused of having imitated them. He did not seek invention or aim at novelty." This is in a measure true, but it applies likewise to the majority of modern sculptors. The fact is that the ancients carried the art of sculpture to a degree of absolute perfection which has rendered it exceedingly difficult to equal them or to avoid either conscious or unconscious imitation of their masterpieces and style. Only at very rare intervals in the last two thousand years have sculptors appeared of genius so commanding that they were able to work out new creations entirely independent in conception and result. Michelangelo, Verrocchio, Giovanni da Bologna, and a few others, have struck out in entirely new paths; but they are few, and we must be careful not to be too hypercritical in our judgment of the rest. We may be thankful for such sculptors as Gibson, who served to keep alive an interest in the plastic arts and thus carry us back to a study of Pheidias and Praxiteles.

*Tinted Statues.*—Gibson will be remembered for his effort to revive the custom of tinting statues. This practice was followed by the Greeks, but they did it frankly and courageously, while the decorative character of their sculpture as an adjunct to architecture made the effect more natural and agreeable. Gibson tried painting marble on his beautiful statue of Venus called the *Tinted Venus*. The result was not successful, partly because Gibson did not dare to lay on the full depth of color that would have imitated nature, and partly because the statue was not decorative in character.

A number of sculptors whose names are still remembered belong to the same period. Their works were generally insipid, entirely destitute of genius, but useful, perhaps, for adorning public gardens and squares and giving comfort to those who desire to perpetuate in marble the memory of their dead. The most prominent of these contemporaries of Baily and Gibson were Thomas Banks (1735-1805), Patrick MacDowell (1799-1871), the elder Westmacott (1799-1872), and Richard J. Wyatt (1795-1850), whose equestrian statue of Wellington, for many years allowed to remain on the triumphal arch opposite Hyde Park, at last was removed from London in 1884.

In the present generation the practice of sculpture in England has been more successful. Two or three sculptors of original genius have appeared, and a number whose works are more in accordance not only with the spirit of the age, but also with the spirit of all great art, which draws its inspiration from the present, and not from the past. This is an infallible test of genius in art.

*Alfred George Stevens.*—Foremost of British sculptors was Alfred George Stevens, who was born in 1817 and died in 1875. He was but little appreciated by his fellow-countrymen, who showered honors,

wealth—even nobility—on sculptors who will be forgotten, while the fame of Stevens will endure. He was one of the greatest sculptors of modern times. His art suggests in grandeur of thought and simplicity of conception the Titanic works of Michelangelo. There is no doubt that the English sculptor greatly admired his Tuscan predecessor, but he was no imitator, and his works bear the unmistakable stamp of original power.

The masterpiece of this sculptor was the Wellington monument in St. Paul's Cathedral (*pl.* 46, *fig.* 2). He received the commission for this work after a public competition, and agreed to carry it out for twenty thousand pounds—a sum which proved inadequate, while the government directors continually harassed the artist by unjust criticism or arbitrary interference with the progress of the work. He did not live to see it beyond the original model, and others have carried it to completion. It is a disgrace to the taste of the British public that this noble work has been placed out of sight in a side-chapel of St. Paul's, where it is not only practically beyond observation, but also necessarily excludes an equestrian statue intended to surmount it. The entire work, colossal in its proportions, is executed in a large, massive style and with tremendous imaginative vigor.

*Albert Memorial: John Henry Foley.*—Among the most ambitious works of recent British sculpture is the monument to Prince Albert called the *Albert Memorial*. While as a whole it cannot be accepted as altogether satisfactory, certain details of this elaborate work have offered several of the leading contemporary sculptors of England a good opportunity to display their ability. Prominent among them is John Henry Foley, an Irishman who was born in 1818 and died in 1875. He executed the statue of Prince Albert in the Memorial, and is favorably known by such spirited and attractive works as his statues of *Caractacus*, *General Outram*, and the *Muse of Painting*.

*Sir Frederick Leighton*, born in 1830, president of the Royal Academy, elected to that high place on account of his successful career in painting, has added to his renown by a somewhat remarkable success in the art of sculpture. In 1881 he exhibited his statue of an *Athlete struggling with a Python*—now in the South Kensington Museum—which is deservedly praised for anatomical exactness as well as for its artistic quality. This admirable creation is in bronze, and suffers from the fact that the English sculptors continue to cast their metal-works in sand-moulds instead of employing the more delicate wax process called *cire perdue*.

*Thomas Nelson MacLean*, one of the foremost of English sculptors, was born at Deptford in 1845. At an early age he manifested a strong predilection for art, and at fourteen went to Paris, where he entered the studio of Carrier-Belleuse (1824-1887). Here he acquired manipulative skill in the humble labors of an assistant. At sixteen he entered the École des Beaux-Arts, where he continued his studies, and in 1863 began the practice of his art. In 1870 he received favorable notice of his statue of *Cléo* and of

a group in terra-cotta entitled *La Réprimande*, exhibited at the Royal Academy. The same year he went to London, where he made a successful début with three of his most important works—*The Finding of Moses*, *Fleur des Champs*, and the beautiful statue of *Ione* (pl. 46, fig. 4), the lovely Greek girl of Sir Bulwer-Lytton's "Last Days of Pompeii." The conception of the fair Ione is one of exceeding beauty and refinement. Among his other works are *Meditation*, *Comedy*, and *Sappho*. To extend his sphere of observation MacLean finally settled in Florence, where he has diligently studied the masters of the Italian Renaissance, especially Donatello and Della Robbia. The style of this artist is always elegant and pure, and in no branch of his technique do we find the correctness of his training more strikingly manifest or his science more deftly and delightfully employed than in his treatment of drapery.

*Hamo Thornycroft*, a thoroughly modern artist, was born at London in 1850. In 1868 he entered his father's studio, and in 1869 was admitted to the Royal Academy schools. He first attracted public attention at the Academy exhibition in 1871, and the same year went to Italy for study. In 1875 he manifested his original power in sculpture in *A Warrior bearing a Wounded Youth from the Field of Battle*. Among his more noted works are *Lot's Wife*, *Artemis*, and the bronze statuette of *Putting the Stone*. In 1881, Thornycroft was elected an associate of the Royal Academy, and produced for the ensuing exhibition his statue of *Teucer* (fig. 3), a typical Homeric bowman. This is perhaps his most realistic composition. He also executed numerous portrait-busts. The prominent characteristic of his art at present is the embodiment of physical beauty, for which he seems to have an especial gift, his imaginative forms being translated with excellent technical skill.

For the rest we may say that sculpture has shown more real vitality in England during the last twenty-five years than at any previous period, and is full of promise.

## X. SCULPTURE IN AMERICA.

Of sculpture by American artists there has been an abundance, but it has been almost entirely produced within the last fifty years, and the quantity has been far in excess of the quality. Previous to this century what few attempts were made in this department were confined chiefly to the carving of figure-heads for ships and the simple but not unartistic decorations of wood over the doors and on the mantel-pieces of some of the fine mansions of our older towns.

*Early American Sculptors.*—The most noted attempt at sculpture executed in the United States previous to 1800 was a statue of an Indian sachem made of hollow copper by Deacon Drowne of Boston. It was intended for a vane over the province-house, and was in every way so novel that the colonists were almost struck dumb with stupefaction at so amazing a display of genius. Somewhat later, Patience Wright

of Bordentown, New Jersey, displayed considerable cleverness in modelling miniature wax heads in relief; Washington and Franklin were among the celebrities who patronized this humble follower of the plastic arts in America. William Rush of Philadelphia at the same period acquired some repute for the unusual cleverness displayed in his figure-heads for ships, and also in a number of portrait-busts in wood. But so little evidence was there for a long time of a talent or demand for sculpture in the country that John Trumbull told John Frazee that "sculpture would not be wanted here for a century."

*First Marble Sculpture.*—It was not until 1824 that the first portrait in marble was executed in the United States. It was a likeness of John Wells by John Frazee, a stone-cutter (1790-1852). Hezekiah Augur, a grocer of New Haven, born in the following year, met with such poor success in business that he took up modelling in clay; he must have been a poor salesman indeed if he thought more could be made by following sculpture in that arid period of American art. But in 1805 was born Hiram Powers, who first of Americans achieved anything like fame as a sculptor, and Horatio Greenough was born the same year. Joel T. Hart (1810-1877), Shobal L. V. Clevenger (1812-1843), Clark Mills (1815-1883), and Thomas Crawford (1814-1857) followed in rapid succession—all artists of note in our early sculpture, although widely varying in merit. Thus we see that without any apparent previous preparation a strong impulse toward plastic art, and the men to direct and give it expression, sprang up simultaneously in the land. When one considers the disadvantages under which they labored, and that, so far as can be known, they were not even aided by any heredity of genius in this direction, criticism is tempered by surprise that they achieved the results they did, and that at least two of them succeeded in winning a European renown.

*Hiram Powers* (1805-1873) must always be assigned a commanding position in our art as a pioneer. Like many of our sculptors, a turn for mechanics was combined in him with a talent for art, and enabled him to facilitate art-expression by valuable inventions. Palmer and several other American sculptors have aided sculpture by similar means. In 1837, Powers decided to visit Italy, and his life was thereafter passed in that country. His example led the way for our sculptors for many years to establish their studios in Florence and Rome, near the quarries which supplied the material for their works, and where they could employ assistants for moderate wages. It is partly to this cause that we must attribute the essential weakness of the American school of sculpture until quite recently. If our sculptors had possessed the genius of a Thorwaldsen or a Stevens, they might have risen superior to the pernicious influences of the Italian sculpture of the present century. As it is, they yielded to the false pseudo-classic style of Canova, and later to the sensational melodramatic style of recent Italian sculptors, such as Giovanni Dupré (1817-1882). Very few of them, therefore, have produced anything



imperfect knowledge of the figure and a restricted perception of the underlying principles of plastic art. Palmer exercised a beneficial influence in aiding a number of prominent young artists of Albany whom he had admitted to his studio; among them are Launt Thompson and Joseph S. Hartley (*q. v.*).

*Launt Thompson*, born in Ireland in 1833, is one of the most correct of American portrait-sculptors, and is able to suggest character in portraiture with dignity and repose and a certain classical quality. An equestrian statue of General Burnside by Thompson is a work of considerable merit. Respectable equestrian statues have been produced by several American sculptors, of which specially deserve mention that of General Washington by Thomas Ball (born in 1819), in the Public Garden at Boston; one of the same subject in Union Square in New York—notable for being the first important piece of bronze statuary made in the United States—and one of General Scott at Washington, both by Henry Kirke Brown (1814–1886); and the statue of General Thomas at Washington by J. Q. A. Ward. These are all meritorious works, although none are of the first rank.

*John Quincy Adams Ward*, born at Urbana, Ohio, in 1830, is one of the most prominent sculptors of civic monuments in America. His bronze statue of Washington in front of the Treasury Building in Wall street, New York City, and his statue of the *Indian Hunter* (*pl. 49, fig. 2*) in Central Park, are works in which there is little to criticise; they are correct in composition and detail. If they do not impress one like the masterpieces of antiquity, it is doubtless because they are the product of an artist of great talent but of little genius. There is a certain indefinable quality in the works of genius which we can feel when we cannot exactly analyze and define it.

*William Wetmore Story*, who was born at Salem, Massachusetts, in 1819, is a very clever writer as well as sculptor. Story inspires sincere respect for his mental endowment, and the lofty character of his works in marble does not lessen this respect. Such dignified compositions as his *Cleopatra*, *Medea*, and *Jerusalem Lamenting* (*pl. 47, fig. 4*) are of a highly-intellectual cast, but, unfortunately, are lacking in inspirational power. They suffer by the side of the marbles of Praxiteles, Michelangelo, or Giovanni da Bologna. A sculptor of perhaps less repute, but of more warmth of imagination, was W. H. Rinehart of Baltimore.

*William Henry Rinehart*, born at Frederick, Maryland, in 1825, was an artist who rose from the humble occupation of a stone-cutter to the position of a sculptor of the first rank. In 1855 he went to Florence, Italy, where he remained three years, studying and working at his art. In 1858 he visited America, but after a short stay in Baltimore returned to Italy and opened a studio in Rome, where he died in 1874. Rinehart had a decided talent for plastic art, and in technical skill his productions may deservedly be placed with those of Thorwaldsen and Canova. Of his works we may mention the *Woman of Samaria*, *Endymion*, *A Nymph*,

*Latona and her Infants*, and, in the Peabody Institute, Baltimore, the beautiful statue of *Clytie* (pl. 47, fig. 2), in which the artist, with the admirable skill of classic sculpture, has translated the story of Clytie's ill-fated passion for Apollo.

*Randolph Rogers* was born in the State of New York about 1825. He was brought up to mercantile pursuits, but turned his attention to sculpture at an early age, going to Italy for study and remaining for some time in Rome. He subsequently returned to America and opened a studio in New York City, finally returning to Rome, where he still resides. Rogers was commissioned by the United States government to model the bronze doors for the Capitol at Washington; these doors, which represent the chief events in the career of Columbus, were cast in Munich. Among his monumental works are the statues of *Mason*, *Marshall*, and *Nelson*, and many of the allegorical figures for the Washington monument at Richmond, Virginia, which *Thomas Crawford* left incomplete at the time of his death. Rogers also produced the memorial monument at Providence, Rhode Island, the statue of *Seward* in New York City, and that of *Lincoln* in Fairmount Park, Philadelphia. Among his ideal subjects are *Atala*, *Nydia*, *the Blind Girl of Pompeii*, and *Ruth* (pl. 48, fig. 1), which were exhibited at the Centennial Exhibition in 1876.

*Civic Monuments.*—The Civil War has proved a great boon to American sculptors; both in the North and in the South the demand for civic monuments to commemorate our dead heroes has been so vast that our sculptors have reaped fortunes out of the popular sentiment. Among them perhaps the most noteworthy are *Martin Milmore* (1845–1883), *James W. A. Macdonald*, *Moses J. Ezekiel* (q. v.), *Charles Calverly* (born in 1833), *Olin L. Warner* (born in 1844), and *Daniel C. French* (born in 1850), besides *Ward* and *Thompson*, already mentioned. Bronze and marble have been plentifully employed to decorate our cities and country towns with costly memorials which testify to the patriotism and the number of our sculptors, but of the art of these public works one cannot always speak with confidence or approval. One resultant good has been, perhaps, to foster an art that, like the other arts, cannot live without popular recognition, and thus sustain it until it could struggle to a higher plane of excellence. Already we note signs of a change in the style of our sculptors—especially in the younger members of the guild—which must blossom into a higher art than we have yet had when American sculptors abandon a slavish imitation of foreign art and bring to strictly original conceptions a new and national application of the principles underlying the art of sculpture.

*Moses Jacob Ezekiel* was born at Richmond, Virginia, in 1844, and graduated at the Virginia Military Institute in 1866. In 1869 he entered the Royal Academy of Arts at Berlin, and was also a student under Professor *Albert Wolff*. In 1873 he gained a prize that enabled him to study in Italy, and, excepting occasional visits to America, he has resided at Rome

since 1874. He has received several medals; he is a member of the society of artists in both Rome and Berlin, and also of the art-association of his native city. This sculptor's works have been exhibited in both Europe and America. Among the most important of his productions are the marble group *Religious Liberty* (pl. 48, fig. 3), in Fairmount Park, Philadelphia, *Israel*, *The Martyr*, *Grace Darling*, *Faith*, *Consolation*, and *Command*. Ezekiel is an artist of genius, and his subjects evince original power in conception and excellent technical skill.

*Augustus St. Gaudens*.—Among our most promising sculptors must be numbered Augustus St. Gaudens, born in 1848, whose studies were at Paris and entirely distinct from the traditions or practices of recent Italian sculptors. St. Gaudens is a man of genius, and is still comparatively so new in his profession that we may look for much excellent work from him in the future. He has a style of his own, based on a correct perception of the principles of his art. He was the first among American sculptors and one of the few among the sculptors of this century to recognize the principle that sculpture is a decorative art—that when seen alone it leaves a sense of incompleteness, while as an adjunct to architecture it assumes dignity and grandeur. The art of St. Gaudens is yet immature, but it is on the upward tendency, and needs only the opportunity to develop into results of decided importance to American art. He is unequal, the statue of Admiral Farragut being singular rather than satisfactory; his decorative alto-rilievo behind the altar in St. Thomas's Church, New York, called the *Adoration of the Angels*, is a very beautiful composition, conceived and executed thoroughly in the spirit of true sculpture.

Among the more notable of the later productions of this artist are *The Puritan*, "the Chapin statue," for Springfield, Massachusetts, and the colossal bronze statue of Abraham Lincoln (pl. 48, fig. 2)—unveiled October 22, 1887—in Lincoln Park, Chicago. The consummate skill of Mr. St. Gaudens in overcoming difficulties is conspicuous in the last-named composition; he had to contend not only with the peculiarity of dress, but also with the rugged features and ungainly figure, of Lincoln. He has, however, succeeded admirably in producing an imposing and lifelike statue full of originality and power.—His brother, Louis St. Gaudens, is also a sculptor distinguished for his superior creative ability.

*Thomas R. Gould* (1818–1881) was an artist of glowing fancy and facile execution; by accepting the sensational style of recent Italian sculpture he rapidly acquired popularity, but at the same time did his art an irreparable injury. His celebrated statue of the *West Wind*, although the most popular of his works, is one of the most meretricious as a work of art. But there is evidence of original power in the noble relief called *The Ghost in Hamlet*, even if it be treated somewhat pictorially.

*Benjamin Paul Akers* of Portland, Maine (1825–1861), was, so far as can be told by the few works he accomplished before his premature death, an artist who certainly suggested a possibility of genius. His *Pearl-Diver*

is a beautiful creation—somewhat in the modern Italian style, it is true, but still exhibiting signs of original imagination. So many of our sculptors have come under Italian influences that it is difficult to decide as to what would have been their actual merits if they had studied their art under influences more beneficial.

*John Rogers*, born at Salem, Massachusetts, in 1829, is a self-taught sculptor whose art, so far as it goes, is wholly native in style and subject. He has never wrought in marble, but wholly in clay, his subjects being genre without exception. He began prior to the Civil War, but many of the scenes which he has represented were suggested by that contest, and he has expanded his scope until he has included almost every phase of daily life. These casts have been reproduced by the thousand, and have been bought by every class throughout the land. The species of art with which they may be ranked is the recent Italian; but when one has said this he has said all, for there is but little conception of the real domain of plastic art in Mr. Rogers's prolific talents.

*William R. O'Donovan*, born in 1844, began a career which at one time promised much by very vigorous portrait-busts full of realistic expression of character, as in his remarkable portrait of William Page.

*J. S. Hartley*, born at Albany in 1845, a pupil of Palmer, in his later studies in Paris and Munich broke away from the conventional insipidity of Italian sculpture, and so far aided in our liberation from the influences that had crippled our plastic art; but his frank adherence to the sensational, dramatic realism of recent French sculpture, as in his striking composition entitled *The Whirlwind*, is open to criticism.

*Ephraim Keyser* was born at Baltimore, Maryland, in 1850. His genius was slowly developed through the meagre knowledge he acquired by attending local schools of art. In 1872 he studied under Professor Max Widmann (born in 1812) at Munich, where he was admitted to the Royal Academy through a small waxen *Venus* he had modelled at Baltimore. In 1876 he was awarded a silver medal for his statuette *The Toying Page*. The same year he removed to Berlin, where he entered the studio of Albert Wolff (*q. v.*), under whose tuition he modelled a figure of *Psyche*, for which he obtained the Michael-Beer *prix de Rome* that enabled him to spend a year in travel and study in Italy. He reached Rome in 1878, and while there produced in marble his *Psyche* (*pl. 47, fig. 3*), and also completed his statue of *The Pet Falcon*. In his treatment of *Psyche* he has avoided minute details the better to retain the repose indispensable to a classical subject, while by continued study of the nude and clear observation of his models he has evaded the conventionalities and mannerisms of earlier American sculptors. Returning to Baltimore, Mr. Keyser modelled a number of busts of distinguished citizens, including a beautiful portrait of Sidney Lanier. In 1887 there was erected at Annapolis, Maryland, his statue of General de Kalb, a monument for which provision had been made by an appropriation of Congress in 1788. From the beginning of his career the evolution of this artist's

talent has been consistent, and he has steadily advanced to the front rank of American sculptors.

*John J. Boyle* was born at Philadelphia in 1853. His father, a stone-cutter, who met his death through an accident, left his family in needy circumstances, and the son when only ten years of age was obliged to provide for himself. He early aspired to become a machinist, but was induced to learn stone-cutting, in which humble occupation was developed his natural ability for carving, modelling, and sculpture. From the income of his trade in summer he was enabled during the winter to attend drawing-schools and to join classes in anatomy, where he learned the first principles of his art. In 1877 he went to Paris, and was at once admitted to the *École des Beaux-Arts*. In 1880 he received the commission to execute for Lincoln Park, Chicago, the bronze group of *Indians*, which was completed in 1883. Through this composition he secured a commission from the Fairmount Park Art Association, Philadelphia, to execute from a design submitted a group in bronze entitled *An Indian Woman defending her Children from the Attack of an Eagle*. The design was afterward changed by substituting a bear for the eagle, and the work was then named the *Stone Age in North America* (pl. 49, fig. 1). The statue was modelled and cast in Paris. Mr. Boyle has succeeded admirably in giving an impressive translation of his ideal. The composition is marked by freshness and originality, while the technique of the entire work is a triumph of artistic excellence.

*Louis T. Rebisso*, professor of sculpture in the Cincinnati School of Design, was born at Genoa, Italy, in 1837. When twelve years of age he entered the *Accademia dell'Arte* of his native city, where he spent eight years in study. He was always an enthusiast for liberty, and on the 29th of June, 1857, with fifty comrades, under the celebrated Mazzini, he assisted in capturing Fort Diamond, Genoa, which the young revolutionists were unable to hold. Escape or death being the alternative, young Rebisso fled to America and took up his abode in Boston, where he worked two years in a marble-yard; he then went to Richmond, Virginia, where he remained but a short time. He has been located in Cincinnati for twenty-seven years. He has executed a number of busts of prominent citizens of Ohio, but is chiefly known to the art-world through his bronze equestrian statue of General J. B. McPherson in McPherson Square, Washington, D. C., and the standing figure of the same general at Clyde, Ohio. Mr. Rebisso has secured the commission for General Grant's equestrian statue which will be located in Lincoln Park, Chicago, and more recently for a bronze equestrian statue of General Harrison (fig. 4) for the city of Cincinnati.

*John Donoghue*.—One of the latest and most promising aspirants to fame that have yet appeared among American sculptors is John Donoghue of Chicago. Until within a few years a clerk in an office, he threw up his position and went to Paris. Since his return he has rapidly drawn attention to his talents by a number of very creditable compositions, of

which the highly ideal statue called *Sophokles* (pl. 48, fig. 4) is perhaps the most remarkable; it combines elegance and beauty, animation, and a reticence which comes of conscious reserved power.

*Edward Kemeys*, sculptor of animals, born at Savannah, Georgia, in 1843, has had his home for the most of his life in New York City and vicinity. From childhood he has been an ardent lover of Nature, and early acquired a fondness for adventure. For years he journeyed and hunted on the Plains and among the mountains of the West, studying the special branch of his profession in the face of many difficulties and dangers. From the sections visited he has selected for his subjects the Indians and wild animals, such as buffaloes and prairie-wolves, to the modelling of which he has particularly devoted himself. In 1878 his *Bison and Wolves* was exhibited in the Paris Salon. His *Still-hunt*, a colossal bronze, is in Central Park, New York City. Probably his most important work is the *Fighting Panther and Deer*. We give on Plate 49 (fig. 3) his *Rocky-Mountain Goat*.

*William Rimmer* of Boston (1821-1879), a professor of art-anatomy, made some ambitious efforts in the same direction, which, owing to his lack of a cultivated perception of the limitations of the art, were interesting as anatomical studies rather than as artistic conceptions.

*Women Sculptors.*—Several of our most noted sculptors belong to the fair sex—a singular circumstance, if one considers that in all the ages past so few women have selected an art which involves so many mechanical details. Harriet Hosmer (born in 1831) became famous for her statues of *Zenobia* and the *Sleeping Faun*, works of some merit, allied, however, in character to the works of Story. Anne Whitney has achieved eminence for her clever portrait-statues, of which one, the portrait of Winthrop, is in one of the public squares of Boston. Mrs. James E. Freeman (born in 1836), Emma Stebbins, and Edmonia Lewis deserve a word of commendation for enthusiastic effort, if not for achievement entirely successful.

*Wood-carving.*—At Cincinnati considerable attention has been given to wood-carving. There is a distinct school of artists in that city, mostly ladies, who cultivate this art with much enthusiasm, excellent technical dexterity, and an admirable degree of artistic merit.

*Summary.*—In concluding this survey of the rise and progress of the art of sculpture in the United States, we find that its achievements have not thus far been of much moment or permanent value; it has been passing through the period of instruction, and its greatest triumphs are yet to come; but the signs are accumulating that, proceeding along the normal lines of intellectual development, our sculptors are destined at no distant period to produce results rivalling those of modern Europe. More than that it is yet too early to foretell. But the genius of this great nation, hitherto devoting its energies chiefly to the practical problems underlying the establishment of a stable government, is at last awakening to an appreciation of the arts of peace and prosperity.

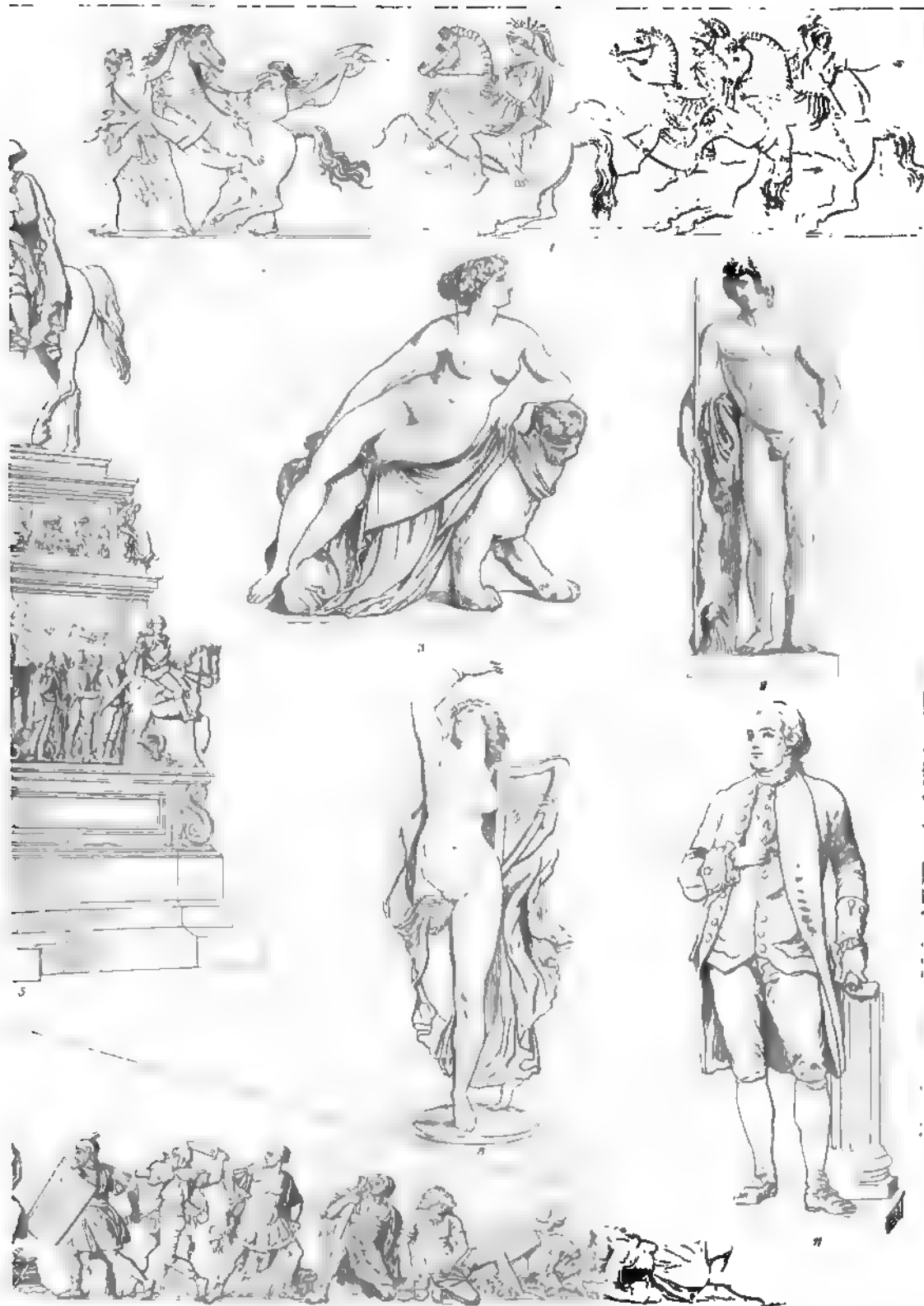


# MODERN FRENCH .



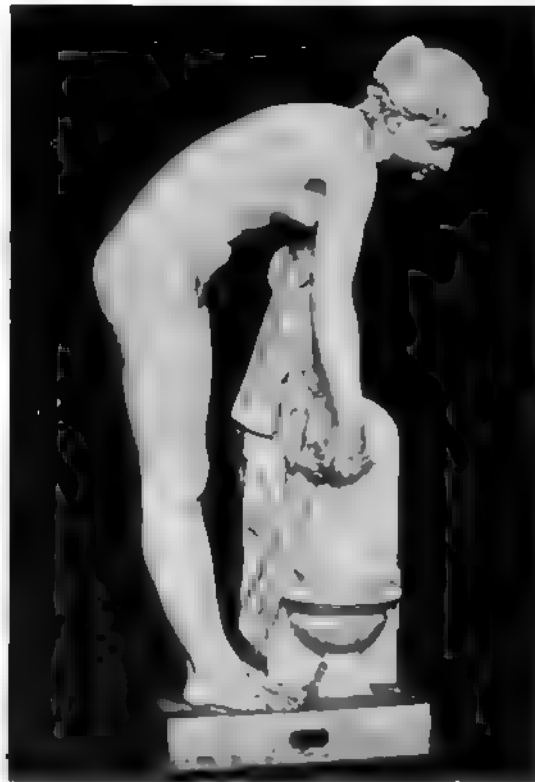
1. Entry of Alexander into Babylon (Thorwaldsen).  
 2. Louise at Charlottenburg (Rauch). 5. Monument of Fr.  
 8. Lyric Poetry (Pradier). 9. Defeat of the Romans un-

the Villa Somariva on the Lake of Como.  
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 "chwan-



onis (Thorwaldsen), in the Glyptothek at Munich. 3. Ariadne riding a Panther (Dannecker). 4. Monument of Queen  
the Museum at Berlin. 7. Minerva instructing a young Warrior (Schievelbein), group on the Palace Bridge at Berlin.  
Waihalla at Ratisbon. 10. Statue of Raphael (Hähnel). 11. Statue of Lessing at Brunswick (Rietschel).





1. Jeanne d'Arc at Domremy (Chapu), in the Luxembourg Gallery, Paris. 2. Une Fileuse, the "Spinning-Girl" (Moreau), in the Luxembourg Gallery. 3. Genius guarding the Secret of the Tomb (Saint-Marceaux). 4. Young Girl at the Fountain (Schoenewerk).





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2



4

1. Horse Surprised by a Lion (Barye), in the Corcoran Gallery of Art, Washington, D. C. 2. Liberty enlightening the World (Bartholdi), bronze statue erected on Bedloe's Island, New York. 3. Joan of Arc (Fremiet), equestrian statue on the Place de Rivoli, Paris. 4. Statue of Voltaire (Houdon), in the Théâtre Français, Paris.





1. The Seated Female Figure (Schwennitz) 2. The Flute Player (Eberlein) 3. Perseus freeing Andromeda (Fuhl) 4. The Seated Male Figure (Schwennitz), in Hamburg.

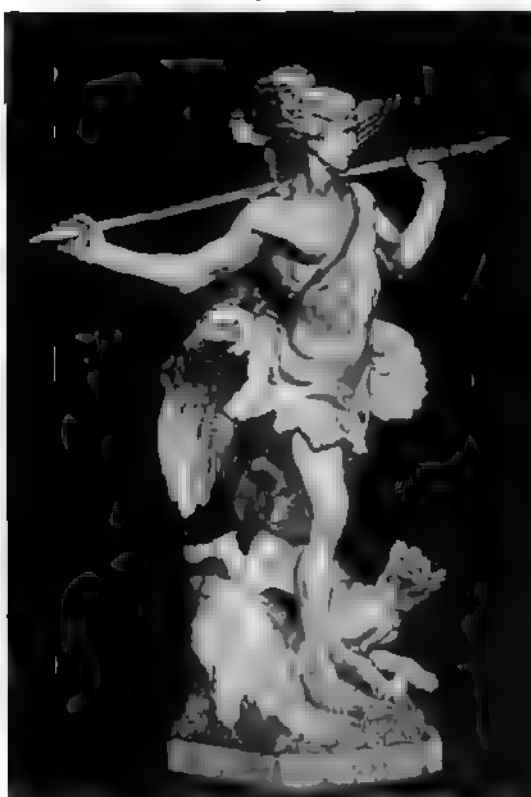




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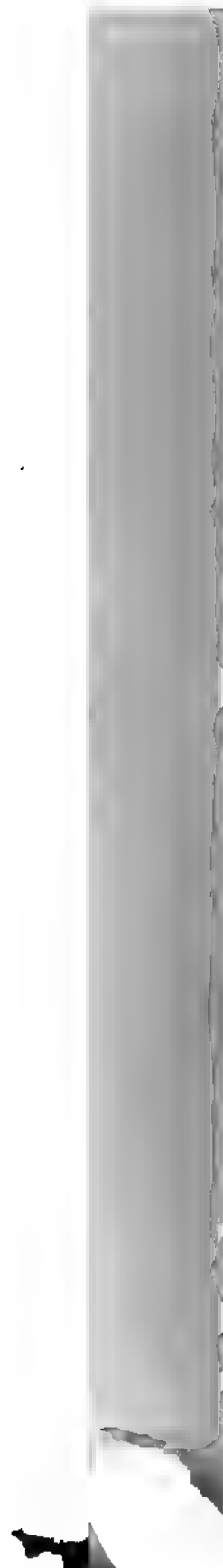


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1. Germania (Schilling), allegorical figure on the National Monument in the Nieserwald. 2. Germania (Seimering), monument at Leipzig to commemorate the Franco-German war. 3. Frithyof (Hübner). 4. Teuton with Slain





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2



4

1. Youth as a Butterfly (Caroni), in the Corcoran Gallery of Art, Washington, D. C. 2. Flora (Barzaghi), in the Palazzo di Corte at Milan. 3. Rape of Polyxena (Fedi), in the Loggia dei Lanzi, Rome. 4. Last Days of Napoleon (from the replica in the Corcoran Gallery of Art).

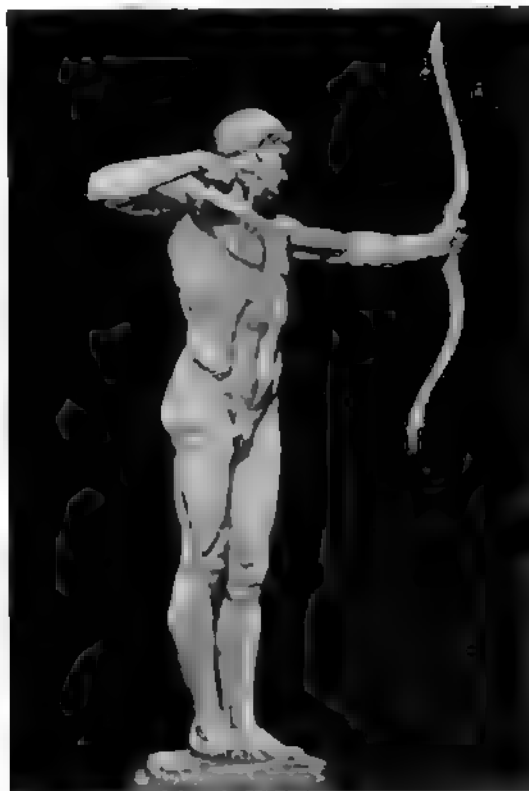




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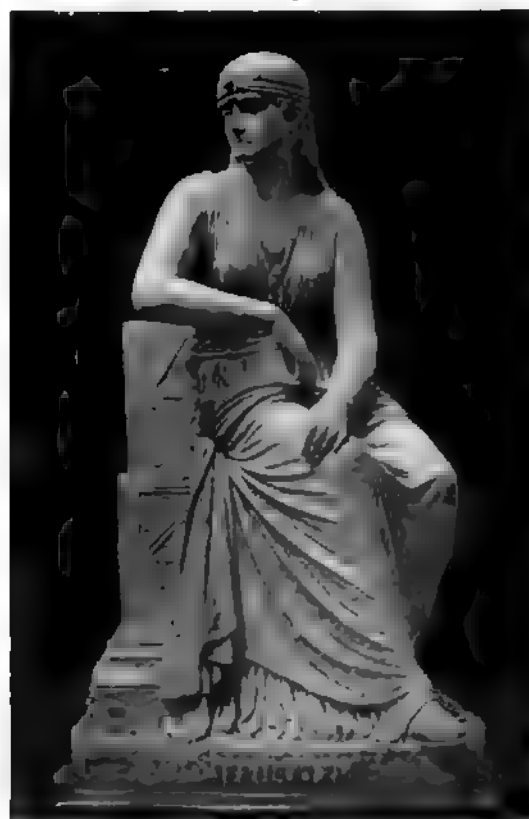
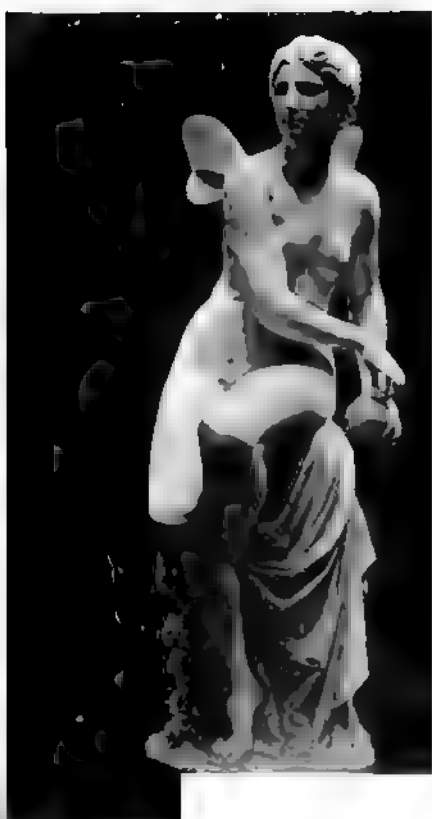
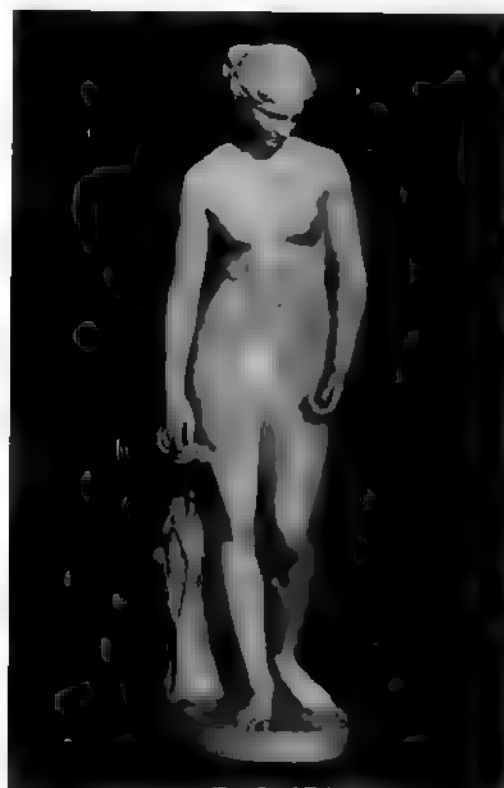
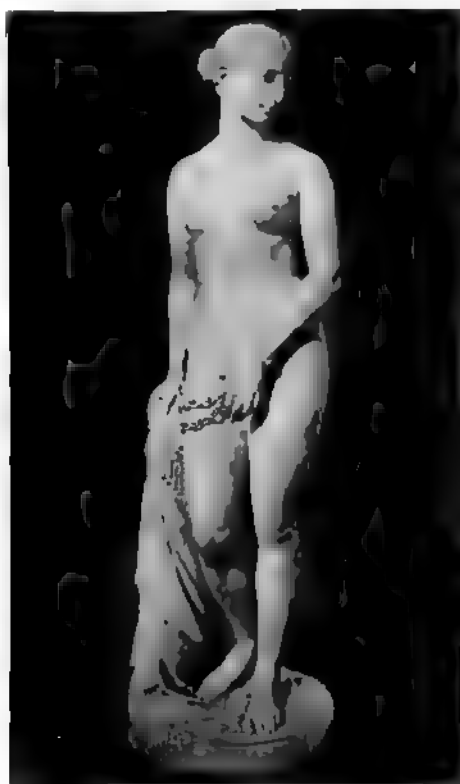
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1. Michael and Satan (Flaxman) 2. Valor Triumphant over Cowardice (Stevens), bronze group from the Wellington Monument in St. Paul's Cathedral, London. 3. Teucer (Thornycroft), in the South Kensington Museum, London. 4. Marble statue of Ione (MacLean).





1 Greek Slave (Powers), from the replica in the Corcoran Gallery of Art, Washington, D. C. 2 Clytie (Rinehart), Academy of Art, Baltimore. 3 Psyche (Keyser), in the Museum of Art, Cincinnati. 4 Jerusalem Lamenting (Powers), in the Academy of Fine Arts, Philadelphia.





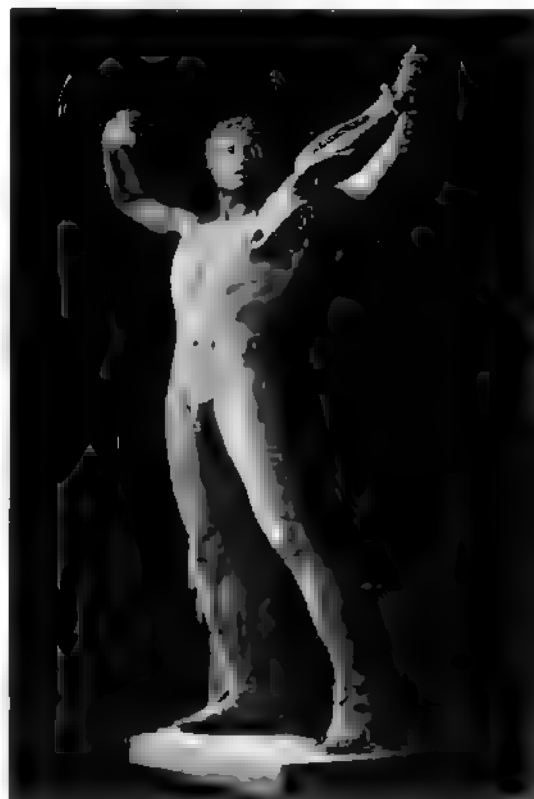
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1. Ruth (Randolph Rogers) 2. Abraham Lincoln (St. Gaudens), bronze statue in Lincoln Park, Chicago.  
Religious Liberty (Ezekiel), marble group in Fairmount Park, Philadelphia. 4. Sophokles (Donoghue).





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2



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4

1. Stone Age in North America (Boyle), bronze group in Fairmount Park, Philadelphia. 2. Indian Hunter (Ward), in Central Park, New York. 3. Rocky-Mountain Goat (Kemeys). 4. General Harrison (Rebisso), from the model for the bronze equestrian statue for the city of Cincinnati, Ohio.



## II. PAINTING.

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### I. FRENCH PAINTING IN THE EIGHTEENTH CENTURY.

THE degree of excellence which the fine arts had reached in the period which culminated in the seventeenth century might incline one to conclude that the following century was of little moment in the history of the arts. Such a conclusion, however, would be erroneous. In Spain, Italy, Germany, and the Netherlands there was undoubtedly an art-declension after the brilliant epoch illustrated by Velasquez and Murillo, Michelangelo, Da Vinci and Raphael, Dürer and Holbein, and Rembrandt and Rubens. But elsewhere art flourished, and in England especially a new and brilliant school was developed, while toward the close of the century France exhibited exceptional art-activity, leading up to the magnificent school of the present century. In comparing these periods we find the most marked contrast in the choice of subject. The prominent feature of the Renaissance was the ecclesiastical character it assumed. The decoration of convents and cathedrals and the power of the Church made religion the leading topic selected by the artists for the triumphs of their genius.

But the force of modern ideas gave another direction to the artist's pencil and graver. Subjects purely secular became the fashion; human nature, as represented by genre, assumed greater importance; landscape, hitherto confined to a few, received the attention of the schools; and the increasing archæological knowledge of the world led to a more scholarly and precise rendering of historical subjects. Thus, while some precious qualities ceased to demand the attention of the artist, new beauties were studied and portrayed, and the knowledge of the world kept pace with its search for pleasure as exemplified in the movement of the fine arts.

*Noël Coypel* is an artist of the French school of painting who bridges over the transition period between the Renaissance and the eighteenth century. He was born at Paris in 1628 and died there in 1707. His style was modelled on that of Bernini, and his most notable works were seen in the decoration of the royal palaces of France.

*Nicholas Largillière* may be assigned a similar position chronologically, born in Paris in 1656 and dying there in 1746. He is noted chiefly for his portraits of royal personages; among his sitters were Louis XIV., and Charles II. and James II. of England.

*Hyacinthe Rigaud*, a French painter of considerable celebrity and merit, was born at Perpignan in 1659 and died probably at Paris in 1743. He

was one of the most prominent portrait-painters of that period. His coloring was chaste and his style bold, while he exhibited much ability in seizing traits of character imparting an air of nobility to his models. He also executed a number of historical compositions drawn from sacred subjects, of which a *Nativity*, engraved by Drevet, is of especial merit. Rigaud became a member of the Academy of Paris in 1700.

*Antoine Watteau* is one of the most brilliant painters who illustrated French art in the eighteenth century. He was the son of a poor thatcher of Valenciennes, where he was born in 1684, dying in 1721. In this short life of thirty-seven years, of which twenty were passed in the pursuit of art at Paris, he produced many delightful works that will give pleasure to many for ages. His paintings were generally of cabinet-size. He selected genre subjects in which the extravagant fashions of the time were prominent features. But, while the stilted manners and costume of that period were not such as a painter of human nature would be supposed to select, Watteau gave his compositions such exquisite color and such sly touches of humor, such truth to life, that he is entitled to a high rank among the genre-painters of Europe.

*Jean Baptiste van Loo*, who was born at Aix, in Provence, in 1684, and died in 1745, was a painter of some merit in decoration and portraiture.

*Jean Baptiste Oudry*, who was born at Paris in 1686 and died at Beauvais in 1755, was in high repute at one time for his hunting-scenes. His compositions show a patient study of animals, but lack all indication of the vivifying genius which enabled Franz Snyders (1579-1657) and Jan Weenix (1640-1719) to give such lustre to this class of painting in the previous century.

*Alexandre François Desportes*, born at Champigneul in 1661 and dying in 1743, distinguished himself by painting a class of subjects similar to that represented by Oudry.

*François Boucher* was among the most distinguished colorists whom France produced in the eighteenth century. He was born at Paris in 1703 and died there in 1770. Boucher was a pupil of François Lemoine (1688-1737). He reached success early, being appointed painter to the king and receiving the patronage of the great to a remarkable degree. Besides portraits, he executed numerous historical compositions. Such success, based on insufficient grounds, was likely to produce a reaction, and he is now awarded less esteem than he actually deserves. Boucher fell into the frivolous spirit of the age, and his paintings appeal to the eye rather than to the mind. But they are brilliant and well modulated in color, and show an easy mastery of technique.

*Siméon Chardin* was one of the most agreeable French genre-painters of this period. He selected domestic subjects, and excelled in seizing traits of nature and as a colorist. His works will live. Chardin was born in 1699 and died in 1779.

*Jean Baptiste Greuze* surpassed Chardin in somewhat the same line,

occupying a high position in an age when French art was in a transition state. He was born at Tournus in 1725 and died in 1805, having weathered the stormy scenes of the French Revolution. Like so many of the French school, Greuze was admirable in his harmonies of color. His paintings command high prices, for few have equalled him in representing the simple, artless grace of girlhood. His painting of a *Girl with a Broken Pitcher* is one of his most noted works.

*Charles van Loo*, who was one of four painters in his family, was born at Nice in 1705 and died in 1765. It has been said of him that "he had all the signs of genius," but, influenced by the false taste of the age and selecting subjects unsuited to his abilities, he failed to make a permanent impression.

*Claude Louis Vernet*, born at Avignon in 1714, is justly celebrated as the founder of marine-painting in France. His works are numerous, treating every variety of marine effect. His storm-scenes are most successful. He was evidently a close student of Willem van de Velde (1633-1707), the great Dutch marine-painter. Vernet died in 1789.

*Joseph Marie Vien* deserves distinction as the artist who undertook to reform the vitiated taste and style into which French painters had fallen. It was reserved for the nineteenth century to show once more the truth that true art should be based upon the study of nature rather than of art. Still, Vien deserves credit for undertaking a reform, even if it began by a study of the masterpieces of ancient art rather than of nature. He attempted to restore simplicity, and produced a number of meritorious historical paintings, of which *St. Germain of Auxerre* is one of the best. In his *Hermit Asleep*—one of his most successful works—he laid aside conventional ideas and allowed Nature to be his sole instructor. Vien was born at Montpellier in 1710 and died at Paris in 1809.

*Jacques Louis David*, a pupil of Vien, was born in 1748 at Paris, and died at Brussels in 1825. He carried the art-reform introduced by Vien to a further degree, and in the choice of subjects as well as in style attempted a close imitation of the classic art of antiquity. There is no question that the works of David, so greatly the reverse of the style then in vogue, produced a remarkable effect on the art of France. The influence was felt not only in the paintings, but also in the decorative art, of the period: Roman furniture became the fashion, and even the costume of the women inclined for a time toward that of Roman dames. This was doubtless due in part to the growing democratic feeling which culminated in the French Revolution. David was a poor colorist, and failed in the proper distribution of light, and the figures in his historical compositions resemble in hardness and severe simplicity sculpture rather than painting. But the time was ripe for a change, and the classic subjects treated by this painter had much influence in establishing his popularity. Prominent among these were the *Marcus Brutus* and the *Oath of the Horatii* (pl. 50, fig. 7). Paintings of another character by David were court-scenes in the imperial career of Napoleon I., and he produced a portrait in which the historic

significance of this hero is symbolically depicted. The tamer of anarchy sits tranquilly on a fiery, plunging steed and spurs up the steep slope of the St. Bernard, pointing toward the highest goal (*pl. 50, fig. 8*). It was Bonaparte's own wish to be painted thus. While David can hardly be called a great painter, he was a force during this period of French art, and founded a school.

*François Gérard*, born in 1770 and died in 1837, was one of the most successful painters of the school of David. His style was simple and severe, and intellectual rather than emotional. He will be remembered for his *Blind Belisarius* (*fig. 9*) and the *Entrance of Henry IV. into Paris*.

*Pierre Paul Prud'hon* was born in Burgundy in 1758 and died at Paris in 1823. The solemn character of his style and subjects indicates the influence of David, but still more of the terrible scenes in which he lived. Although he did not begin serious composition until early in the present century, yet he properly belongs to the previous century, as his art shows unmistakable evidence of having been moulded by the influences amid which his character was formed. His painting entitled *Divine Justice and Vengeance pursuing Crime* is a celebrated work now in the Louvre, at Paris. In style it is of the later French of the eighteenth century, while in subject it seems to suggest the romantic school which followed.

*Madame Vigée le Brun*.—Before closing the survey of the chief French painters of the eighteenth century a word may be said concerning Madame Vigée le Brun, who was born in Paris in 1755 and died in 1842. She and Angelica Kauffmann were the most prominent female painters of this period. It is not ungallant to add that the great repute their works enjoyed at one time was due in part to the extreme rarity of artists of that sex. Madame le Brun painted a number of pleasing subject-compositions of an allegorical character, but her art was devoted chiefly to portraiture. Among her sitters were Lady Hamilton, the abbé Fleury, and Madame de Staël in the character of Corinna.

*Jean Honoré Fragonard*, born in 1732 and died in 1806, was a painter whose name is omitted from many cyclopædias, but he was an artist of high repute in his time, and deserves to be rescued from oblivion no less than some of those we have already mentioned. Like many of the French painters of a corrupt age devoted to frivolity before the bursting of the hurricane of 1793, Fragonard was given over to a life of dissipation. But for this very reason, perhaps, he was better fitted to paint those lifelike portraits of gay duchesses and actresses which were so popular at one time, and the like compositions that pleased a "fickle and fickle" with a straw." Among his graceful compositions, brilliant in thought light as air, were the *Fountain of the Loves of the Rose*. But the Revolution was at hand; the scaffold for the pretty women who had "inspiration to the" Fragonard, and a new epoch in "out to open

## II. FRENCH PAINTING IN THE NINETEENTH CENTURY.

The art of painting in France began in the nineteenth century with an energy that seemed born of the fury of the Revolution; doubtless it gained an impulse from the terrific forces which for a generation convulsed France and all Europe. Great political and military movements or convulsions which rack nations are usually attended or soon followed by a corresponding activity in art and letters.

*History- and Subject-painters.*—*Théodore Géricault* was worthy to be the prophet to lead French painters to the new ideas of the nineteenth century. That was practically his mission; when it was accomplished he made place for others, leaving behind him a name that will live as long as French art is known. Born at Rouen in 1791, he died in 1824. Part of his brief art-career was passed as an amateur, and the finished works he left behind can be counted on the fingers. After he began his professional life he depicted a few military episodes, showing a talent for painting horses, and then his genius and his life culminated in the monumental work called the *Raft of the Medusa*, which is enshrined in the Louvre. This painting represents the survivors from the wreck of a French frigate sighting a sail as they are about to perish on a raft after weeks of suffering. There are many faults in this magnificent work, but its influence on French art was such at that particular juncture that it is worth while to analyze the reason for such a result. We think it lies in the fact that, laying aside all art-theories and such cold attempts to represent abstract principles, which was the leading idea in the art of David, and cutting loose, on the other hand, from the frivolities of most French painting of the previous age, Géricault in a manner altogether free from conventionalism or affectation gave the rein to an earnest, and at that time novel, endeavor to express the sufferings of this great human race of which we all form a part. It was the real that moved him, and the agonies of the Revolution had forced on the world a new realization of the destiny of man. Another reason for the success of this painting by Géricault lay in the fact that, whether intentionally or otherwise, he taught the great lesson that true history-painting consists in portraying for future ages the scenes of the present, instead of trying to revive scenes and sentiments long ago buried in the past. But, whatever be the causes, the painting of the *Raft of the Medusa* must always be considered as marking the commencement of one of the most important eras in the history of French art.

*Jean Auguste Dominique Ingres*, who was born at Montauban in 1780, was altogether of another type, and exhibited his first important work in 1802 after studying for several years in the severe school of David. In 1806, Ingres went to Italy, where, in Rome and Florence, he remained until 1824. He was made member of the Legion of Honor and director of the school at Rome. But he appears to have met with only moderate consideration from his countrymen—or, at least, less than he expected—

and was so embittered in spirit that he declined a commission offered him worth sixteen thousand pounds, and devoted his remaining days to teaching his principles of art-practice. As we may judge from the latter incident, Ingres was an intellectual rather than an emotional painter; his art was based on deliberate theory rather than on inspiration, and this fact has impaired his influence. His style was not so much a product of genius as a result of careful study of the styles of other schools. It is not likely that he derived any real advantage in the severe school of David. His somewhat hard, dry method was probably acquired there, and all the subsequent study at Rome did not altogether counteract it. But it must be still admitted that Ingres as an idealist exerted a beneficial influence by such works as the *Apotheosis of Homer*, on a ceiling of the Louvre. One of his masterpieces is entitled the *Odalisque*. His most celebrated, and probably most beautiful, painting is *La Source*, "The Fountain" (pl. 50, fig. 10); the single nude figure, chaste and noble, in the cool, dark grotto, is clear, fresh, and sweet as nature itself. The numerous painters of the nude who since that time have achieved celebrity in France have produced no painting of this sort more classic or beautiful. Ingres was nominated Grand Master of the Legion of Honor in 1855, and died in 1867.

*Ary Scheffer*.—Of a similar temperament with David and Ingres was Ary Scheffer, a native of Holland, but most of his life a resident of Paris. Born in 1795, he died in 1858. Scheffer began with a painting of romantic scenes such as were in vogue with the early French school of this century, but ended by attempting to found an art-school devoted to the dissemination of moral ideas and religious philosophy. His method of composition was simple, not to say severe, two or three figures and but few details being all. But there are deep feeling, dignity, majesty, and occasionally dramatic power, in his works. The latter quality is especially prominent in his masterpiece, a noble painting, the *Francesca da Rimini*, a subject taken from a celebrated episode of Dante's *Inferno*. *St. Monica* and *Christ the Comforter* are other notable paintings—subjects which seem out of place in the midst of the sensuous art of modern France. Scheffer has many points of contact with the Germany of his day; the influence exercised by Goethe's poetry and by the German romanticists of 1820 to 1830 upon French thought and literature shows itself in his pictures, and not least in his choice of subjects. In Figure 6 (pl. 51) we have the scene at the well from Goethe's *Faust*. Gretchen is filling her water-jar; in the background Lieschen seems to whisper to another girl her suspicion that Gretchen's sympathy with the unfortunate Barbara is not without a cause.

*Antoine Jean Gros*.—About the time that the foregoing painters were striking out new paths for the progress of French art a number of military artists introduced a class of subjects to which the French are exceedingly partial in the present century. The first, and not the least, of these was Antoine Jean Gros, born in 1771 and dying in 1835, thus belonging to both periods, although identified chiefly with this century

by works representing events belonging to it. Gros shared with Géricault the imitation of the new art; he introduced and once more made important what the school of David considered of inferior moment—color and movement. Gros will long hold a deservedly high place for such massive works as the *Battle-field of Eylau* and *Jaffa Plague-stricken*.

*Charles Gabriel Gleyre*, whose influence, together with that of Gros, was considerable, as many artists who have since become famous studied with them, was a subject- and history-painter of a serious turn, whose style was distinguished for elegance and refinement. He was born at Chevilly, in Switzerland, in 1806, and died at Paris in 1874.

*Émile Jean Horace Vernet*, a son of Carle Vernet the marine-painter, was born in 1789 and died in 1863. He first attracted attention by painting, like Gros, scenes from the wars of Napoleon. Vernet had no theories to promulgate through his art, no new methods to develop: his was a breezy, healthy, average nature, with a genius for painting similar to that of Sir Walter Scott for poetry—good, wholesome, common sense, not overtaxing the observer's thought, while attracting by a popular treatment of a popular subject. Like Scott, he wrought with extraordinary facility; he is the Lope de Vega of painting. Entire galleries at Versailles are filled with his works illustrating episodes in recent French history, the wars of Napoleon, and the conquest of Algeria. A scene from the latter is reproduced in the *Storming of Constantine* (pl. 51, fig. 2). It is but justice to add that, as regards local and national details, such as costumes and types, Vernet composed with conscientious fidelity. His finest work is probably the *Capture of the Smala of Abd-el-Kader*. Other celebrated paintings by Vernet are the *Massacre of the Mamelukes* and the *Entrance of the French into Breslau*.

*Léopold Robert*, a native of Switzerland, was born in 1794. He died in 1824 by his own hand, after giving promise of a great career. He went to Italy to study a life and nature with which he was in entire sympathy, and executed four or five works that have given permanence to his name. His last painting, *Departure of Fishing-boats in the Adriatic*, is tinged by a cast of melancholy, as though he were already meditating his tragic fate. Robert's most noted composition—which is known through engravings and chromos the world over—is the *Harvest-feast in the Roman Campagna* (fig. 1). This superb rendering of Italian peasant-life represents with admirable grouping peasants who, having come down from the mountains for the harvest, are now returning with their *pifferari*. The action is spirited, the character of the Roman peasantry is represented as if by a native, and the entire composition is suffused with a glow of light that harmonizes the brilliant tints of a work which, although local in subject, possesses qualities that appeal to the heart the world over. An admirable engraving of this painting was executed by Mercuri.

*Ferdinand Victor Eugène Delacroix*.—The poetic suggestions in the art of Robert were carried still further in the paintings of Ferdinand

Victor Eugène Delacroix, the founder of the so-called Romantic school of modern French painting, who prepared the way for vistas of Oriental life and has since been followed by many distinguished French painters. Delacroix was born at Charenton in 1799 and died in 1863. He opened his art-career by exhibiting a painting of Dante and Virgil in 1822, and followed it by the *Massacre of Scio* in 1824. His *Olympus*, in the Hall of Apollo at the Louvre, is a poem in color; his picture, after the seventh canto of Dante's *Inferno* (*pl.* 51, *fig.* 3), of the souls in frenzied anger is gloomy and terrible.

In 1830 he visited Spain, Morocco, and Algiers—a very uncommon event for an artist in those days—and his glowing imagination was fired by the picturesqueness, the coloring, the romance, of the East. The subjects of his works were after this drawn chiefly from Oriental scenes or stirring dramatic episodes of the Middle Ages, and occasionally a sacred scene, as in the *Entombment of Christ*. The genius of Delacroix was volcanic; it dealt with the passions. The desolations of war, melancholy, crime, madness, suffering,—these were the notes he touched. The *Howling Dervishes of Tangier* was one of his finest paintings; the *Bark of Charon*, one of the most impressive. As a composition *A Lion devouring a Rabbit* is prominent for a combination of artistic excellences.

Delacroix was above all else a colorist: he thought in color; his burning fancies could be appeased only by loading his canvases with vivid yet well-modulated chromatic effects. There are those who deny him the name of colorist because he dealt in a gamut of high tints: the same might be said of Turner with equal justice; but the general opinion agrees in considering Delacroix one of the noblest colorists of modern times. Delacroix was a thinker; he was in entire sympathy with the period in which he lived. In art he attempted what the romantic school essayed in poetry: he was the Byron of the art of the nineteenth century.

*Paul Delaroche*.—Of altogether a different type was Paul Delaroche, one of the greatest history-painters of the age, if not of all time. He was born in Paris in 1797 and died in 1856. His master was Gros. His celebrity came early. Already known in 1819, in 1824 he sprung to fame on exhibiting his *St. Sebastian* and *Joan of Arc Examined in Prison*. From this time until his death his productions were numerous; his art-work was indeed copious, especially if we consider the high average of merit he reached. Unlike Delacroix, he painted with much preparation and deliberation. It was his custom before beginning a picture to make wax models of the groups. His method of work was that of talent of high order rather than of genius. Of a melancholy cast of mind, although not strictly a recluse, he generally lived and wrought alone. Careful drawing and composition and truth to historic details, with a certain high-bred elegance in his figures, are the chief traits of the works of Delaroche. Although not seriously offending on the score of color, that quality was not prominent in his paintings, which

are nearly as effective when engraved, as is the case with the works of so many modern painters.

Deep dramatic feeling is suggested in several of the compositions of Delaroche, as in the painting of *Cromwell gazing on Charles I. in his Coffin* (pl. 51, fig. 4), but generally it is dignity rather than emotion that we expect in the works of this serious artist. This quality is finely expressed in his portrait of Napoleon, the most widely known of his works, and yet more in his masterpiece, the *Hemicycle of the Fine Arts*, in L'École des Beaux-Arts at Paris. He devoted four years entirely to this work, which contains seventy-five full-length portraits of the chief painters of all ages. Decorative in character, it is a purely intellectual work, which impresses the beholder without touching the fancy or the emotions. Delaroche was a painter to command sincere respect, but rarely to kindle enthusiasm. It has been well said of him, "His intellectual faculties were so well balanced that he could have won distinction in any other career."

*Jean Hippolyte Flandrin.*—In temperament allied to Scheffer and Delacroix, serious and reflective, a believer in the reality of the unseen and in the virtues of religion and morality, Flandrin holds an important position in the French art of this period. The materialism to which French painters have always inclined found a counterpoise in such artists as Gaspard Poussin, Ary Scheffer, and Flandrin. Flandrin was born at Lyons in 1809 and died in 1864. He became a member of the Institute and an officer of the Legion of Honor. In 1832 he took the *prix de Rome*, which paid his expenses while studying in Rome, where he was a pupil of Ingres, and in 1853 he was elected to the Academy. In 1857 he became professor at that institution. He was a subject- and history-painter, and in the last years of his life was exceedingly popular for his portraits. Indeed, so numerous were the orders he received, he was forced to decline many applications, including the offer of a lovely woman to give him sixteen thousand dollars for her portrait. One of the most celebrated works of Flandrin is *Napoleon as a Legislator. St. Louis dictating the Laws of the Constitution*, in the Senate-house, is another important work.

The style of these historical compositions is lofty and impressive, the drawing and composition are effective, but the color and general results are inclined to frigidity and dryness. Flandrin exhibited deeper feeling and showed that he was dealing with more congenial themes when he painted sacred subjects, especially those illustrative of Bible scenes. One of his most remarkable undertakings was the noble series of twenty subjects taken from the Old and the New Testament in the Church of St. Germain-des-Près. He also composed a frieze containing no less than two hundred figures for the decoration of the Church of St. Paul at Nantes. The chief art-quality of these works is excellence in composition. Flandrin was greatly appreciated in his day by the critics of France, perhaps because artists preferring such subjects were rare in that

country. But, although his genius and style were original, it is possible to overestimate his merits, as one can easily discover by passing from the religious paintings of Flandrin to those of the Italian and Flemish Renaissance.

*Alexandre Gabriel Decamps.*—If Flandrin was popular because he occupied an isolated position not fully in harmony with the sentiment of the age, Decamps achieved early success and still holds his reputation because he was the child of the time and gave rich utterance to the ruling passions of the period. He was born at Paris in 1803 and lived until 1860, becoming an officer of the Legion of Honor. Coming of a family in easy circumstances, he passed his boyhood, for reasons not recorded, among the peasants of Picardy. There, however, he intensified, if he did not originate, the characteristics which found expression in his paintings. Up to a certain point his art is similar in scope to that of Delacroix. His early life disqualified him for study and refined society, and, although by nature highly gifted, he never did full justice to his abilities. He achieved a rapid fame, and his works still command high prices, notwithstanding their shortcomings and the large number he produced. There is a certain fire and *fangué* in the canvases of Decamps, together with their art-qualities, that make them acceptable to the connoisseur and the popular eye alike.

Decamps visited the East, and, like Delacroix, found a congenial field in the brilliant coloring and romantic character of life in that storied region. His style was marked for its pathos and dramatic force, its sympathy with whatever was wild or picturesque in life and rich in chromatic power. But the lack of severe systematic training in the principles of his art leaves much to be desired in technical skill. In point of original force or genius Decamps was the peer, if not the superior, of his contemporaries. Among his best-known and most successful works are *Executioners at the Door of a Prison*; *The Turkish Patrol, Smyrna*; *The Punishment of the Hooks*, and the *History of Samson*. Decamps was killed by being thrown from a horse.

*Joseph Louis Hippolyte Bellangé* merits notice here as one of the most successful pupils of Gros. He was born at Paris in 1800 and died in 1866. He was one of the most popular painters of the day, receiving in succession almost every honor which French art can bestow upon its fortunate votaries. Bellangé was chiefly a battle-painter, and is remembered for such works as *A Square of Republican Infantry repulsing Austrian Dragoons*, *Cuirassiers at Waterloo*, and *Battle of the Alma*. These works are in the Louvre and the Luxembourg. They are well executed and the subjects are popular, but there is little evidence of originality in style or in thought in the spacious canvases of this painter.

*Marine-painters:* *Eugène Louis Gabriel Isabey*, who was born in 1804 and died in 1886, was of the same period. He was one of the few excellent marine-painters of France; he also painted landscapes. He worked in both oil and water colors. His compositions are of moderate size,

spirited and superb in color. *The Combat of the Texel* and *The Embarkation* are among the best works of this admirable painter.

*Jean Antoine Théodore Gudin* was another French marine-painter, contemporary with Isabey. He owed much of his success to the commissions he received from the French government. He was born at Paris in 1802 and died in 1880. Among other honors, Gudin was decorated as commander of the Legion of Honor. Twenty-five of his marine-paintings are in the galleries at Versailles. Among his most important works in point of excellence are *Hurricane of Wind in the Roadstead of Algiers*, the *Burning of the Kent*, and the *Arrival of the Emperor at Genoa*. Gudin was well versed in the technical knowledge of ships, which makes his works agreeable as statements of facts; moreover, they are well composed. But as works of art his paintings are inferior to the less pretentious efforts of Isabey.

*Landscape-painters.*—We now come to the consideration of a group of painters who have created a school of art of a nature opposed to what one might look for in France, where artificial views of society and life among the cultivated classes might lead one to imagine that the simplicity and purity of nature in the open fields would meet with little response. That a great school of landscape-painting should have arisen in that country in the present century is sufficient answer to such an estimate of French character, and is another proof of the wonderful versatility of that talented race. What adds force to this observation is the circumstance that in no field has French art exhibited a greater variety of styles, a wider range of individuality.

It is something more than a coincidence that important schools of landscape-painting should have sprung up almost simultaneously in England and France, and soon after in Germany and other parts of Europe, together with an echo of this feeling in the United States. This universal impulse was in answer to some law which awoke the popular mind to a deeper interest in the phases of external nature, to a fuller response to its grandeur and loveliness. For with the landscape-painters came also a class of writers like Burns, Wordsworth, Chateaubriand, and St. Pierre, whose theme was Nature. Albert Cuyp (1605-1691), Jacob Ruysdael (1625-1682), Salvator Rosa (1615-1673), Adrian van de Velde (1629-1672), Gaspard Poussin (1613-1675), and Claude Lorraine (1600-1682) had, it is true, already given suggestions of the awakening sentiment of the world for nature, but they had aroused but little response and their position had been almost isolated in their respective countries. Richard Wilson (1713-1782) and Thomas Gainsborough (1727-1788) in England had indicated with Thomson the poet that this sentiment was growing, but it was left for the art of the nineteenth century to exhibit a full development of what was practically a new field for the painters of Europe.

*Richard Parkes Bonington.*—It remained for an artist born in England and educated at Paris to initiate the great movement for the painting of nature in which, with the exception of Turner, Ruysdael, Constable, and

was one of the most prominent portrait-painters of that period. His coloring was chaste and his style bold, while he exhibited much ability in seizing traits of character imparting an air of nobility to his models. He also executed a number of historical compositions drawn from sacred subjects, of which a *Nativity*, engraved by Drevet, is of especial merit. Rigaud became a member of the Academy of Paris in 1700.

*Antoine Watteau* is one of the most brilliant painters who illustrated French art in the eighteenth century. He was the son of a poor thatcher of Valenciennes, where he was born in 1684, dying in 1721. In this short life of thirty-seven years, of which twenty were passed in the pursuit of art at Paris, he produced many delightful works that will give pleasure to many for ages. His paintings were generally of cabinet-size. He selected genre subjects in which the extravagant fashions of the time were prominent features. But, while the stilted manners and costume of that period were not such as a painter of human nature would be supposed to select, Watteau gave his compositions such exquisite color and such sly touches of humor, such truth to life, that he is entitled to a high rank among the genre-painters of Europe.

*Jean Baptiste van Loo*, who was born at Aix, in Provence, in 1684, and died in 1745, was a painter of some merit in decoration and portraiture.

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*Claude Louis Vernet*, born at Avignon in 1714, is justly celebrated as the founder of marine-painting in France. His works are numerous, treating every variety of marine effect. His storm-scenes are most successful. He was evidently a close student of Willem van de Velde (1633-1707), the great Dutch marine-painter. Vernet died in 1789.

*Joseph Marie Vien* deserves distinction as the artist who undertook to reform the vitiated taste and style into which French painters had fallen. It was reserved for the nineteenth century to show once more the truth that true art should be based upon the study of nature rather than of art. Still, Vien deserves credit for undertaking a reform, even if it began by a study of the masterpieces of ancient art rather than of nature. He attempted to restore simplicity, and produced a number of meritorious historical paintings, of which *St. Germain of Auxerre* is one of the best. In his *Hermit Asleep*—one of his most successful works—he laid aside conventional ideas and allowed Nature to be his sole instructor. Vien was born at Montpellier in 1710 and died at Paris in 1809.

*Jacques Louis David*, a pupil of Vien, was born in 1748 at Paris, and died at Brussels in 1825. He carried the art-reform introduced by Vien to a further degree, and in the choice of subjects as well as in style attempted a close imitation of the classic art of antiquity. There is no question that the works of David, so greatly the reverse of the style then in vogue, produced a remarkable effect on the art of France. The influence was felt not only in the paintings, but also in the decorative art, of the period: Roman furniture became the fashion, and even the costume of the women inclined for a time toward that of Roman dames. This was doubtless due in part to the growing democratic feeling which culminated in the French Revolution. David was a poor colorist, and failed in the proper distribution of light, and the figures in his historical compositions resemble in hardness and severe simplicity sculpture rather than painting. But the time was ripe for a change, and the classic subjects treated by this painter had much influence in establishing his popularity. Prominent among these were the *Marcus Brutus* and the *Oath of the Horatii* (pl. 50, fig. 7). Paintings of another character by David were court-scenes in the imperial career of Napoleon I., and he produced a portrait in which the historic

significance of this hero is symbolically depicted. The tamer of anarchy sits tranquilly on a fiery, plunging steed and spurs up the steep slope of the St. Bernard, pointing toward the highest goal (*pl.* 50, *fig.* 8). It was Bonaparte's own wish to be painted thus. While David can hardly be called a great painter, he was a force during this period of French art, and founded a school.

*François Gérard*, born in 1770 and died in 1837, was one of the most successful painters of the school of David. His style was simple and severe, and intellectual rather than emotional. He will be remembered for his *Blind Belisarius* (*fig.* 9) and the *Entrance of Henry IV. into Paris*.

*Pierre Paul Prud'hon* was born in Burgundy in 1758 and died at Paris in 1823. The solemn character of his style and subjects indicates the influence of David, but still more of the terrible scenes in which he lived. Although he did not begin serious composition until early in the present century, yet he properly belongs to the previous century, as his art shows unmistakable evidence of having been moulded by the influences amid which his character was formed. His painting entitled *Divine Justice and Vengeance pursuing Crime* is a celebrated work now in the Louvre, at Paris. In style it is of the later French of the eighteenth century, while in subject it seems to suggest the romantic school which followed.

*Madame Vigée le Brun*.—Before closing the survey of the chief French painters of the eighteenth century a word may be said concerning Madame Vigée le Brun, who was born in Paris in 1755 and died in 1842. She and Angelica Kauffmann were the most prominent female painters of this period. It is not ungallant to add that the great repute their works enjoyed at one time was due in part to the extreme rarity of artists of that sex. Madame le Brun painted a number of pleasing subject-compositions of an allegorical character, but her art was devoted chiefly to portraiture. Among her sitters were Lady Hamilton, the abbé Fleury, and Madame de Staël in the character of Corinna.

*Jean Honoré Fragonard*, born in 1732 and died in 1806, was a painter whose name is omitted from many cyclopædias, but he was an artist of high repute in his time, and deserves to be rescued from oblivion no less than some of those we have already mentioned. Like many of the French painters of a corrupt age devoted to frivolity before the bursting of the hurricane of 1793, Fragonard was given over to a life of dissipation. But for this very reason, perhaps, he was better fitted to paint those lifelike portraits of gay duchesses and actresses which were so popular at one time, and the like compositions that pleased a people "tickled with a straw." Among his graceful compositions, brilliant in color and in thought light as air, were the *Fountain of the Loves* and the *Sacrifice of the Rose*. But the Revolution was at hand; the scaffold was waiting for the pretty women who had given inspiration to the brush of Fragonard, and a new epoch in French art was about to open.

## II. FRENCH PAINTING IN THE NINETEENTH CENTURY.

The art of painting in France began in the nineteenth century with an energy that seemed born of the fury of the Revolution; doubtless it gained an impulse from the terrific forces which for a generation convulsed France and all Europe. Great political and military movements or convulsions which rack nations are usually attended or soon followed by a corresponding activity in art and letters.

*History- and Subject-painters.*—*Théodore Géricault* was worthy to be the prophet to lead French painters to the new ideas of the nineteenth century. That was practically his mission; when it was accomplished he made place for others, leaving behind him a name that will live as long as French art is known. Born at Rouen in 1791, he died in 1824. Part of his brief art-career was passed as an amateur, and the finished works he left behind can be counted on the fingers. After he began his professional life he depicted a few military episodes, showing a talent for painting horses, and then his genius and his life culminated in the monumental work called the *Raft of the Medusa*, which is enshrined in the Louvre. This painting represents the survivors from the wreck of a French frigate sighting a sail as they are about to perish on a raft after weeks of suffering. There are many faults in this magnificent work, but its influence on French art was such at that particular juncture that it is worth while to analyze the reason for such a result. We think it lies in the fact that, laying aside all art-theories and such cold attempts to represent abstract principles, which was the leading idea in the art of David, and cutting loose, on the other hand, from the frivolities of most French painting of the previous age, Géricault in a manner altogether free from conventionalism or affectation gave the rein to an earnest, and at that time novel, endeavor to express the sufferings of this great human race of which we all form a part. It was the real that moved him, and the agonies of the Revolution had forced on the world a new realization of the destiny of man. Another reason for the success of this painting by Géricault lay in the fact that, whether intentionally or otherwise, he taught the great lesson that true history-painting consists in portraying for future ages the scenes of the present, instead of trying to revive scenes and sentiments long ago buried in the past. But, whatever be the causes, the painting of the *Raft of the Medusa* must always be considered as marking the commencement of one of the most important eras in the history of French art.

*Jean Auguste Dominique Ingres*, who was born at Montauban in 1780, was altogether of another type, and exhibited his first important work in 1802 after studying for several years in the severe school of David. In 1806, Ingres went to Italy, where, in Rome and Florence, he remained until 1824. He was made member of the Legion of Honor and director of the school at Rome. But he appears to have met with only moderate consideration from his countrymen—or, at least, less than he expected—

and was so embittered in spirit that he declined a commission offered him worth sixteen thousand pounds, and devoted his remaining days to teaching his principles of art-practice. As we may judge from the latter incident, Ingres was an intellectual rather than an emotional painter; his art was based on deliberate theory rather than on inspiration, and this fact has impaired his influence. His style was not so much a product of genius as a result of careful study of the styles of other schools. It is not likely that he derived any real advantage in the severe school of David. His somewhat hard, dry method was probably acquired there, and all the subsequent study at Rome did not altogether counteract it. But it must be still admitted that Ingres as an idealist exerted a beneficial influence by such works as the *Apotheosis of Homer*, on a ceiling of the Louvre. One of his masterpieces is entitled the *Odalisque*. His most celebrated, and probably most beautiful, painting is *La Source*, "The Fountain" (*pl.* 50, *fig.* 10); the single nude figure, chaste and noble, in the cool, dark grotto, is clear, fresh, and sweet as nature itself. The numerous painters of the nude who since that time have achieved celebrity in France have produced no painting of this sort more classic or beautiful. Ingres was nominated Grand Master of the Legion of Honor in 1855, and died in 1867.

*Ary Scheffer*.—Of a similar temperament with David and Ingres was Ary Scheffer, a native of Holland, but most of his life a resident of Paris. Born in 1795, he died in 1858. Scheffer began with a painting of romantic scenes such as were in vogue with the early French school of this century, but ended by attempting to found an art-school devoted to the dissemination of moral ideas and religious philosophy. His method of composition was simple, not to say severe, two or three figures and but few details being all. But there are deep feeling, dignity, majesty, and occasionally dramatic power, in his works. The latter quality is especially prominent in his masterpiece, a noble painting, the *Francesca da Rimini*, a subject taken from a celebrated episode of Dante's *Inferno*. *St. Monica* and *Christ the Comforter* are other notable paintings—subjects which seem out of place in the midst of the sensuous art of modern France. Scheffer has many points of contact with the Germany of his day; the influence exercised by Goethe's poetry and by the German romanticists of 1820 to 1830 upon French thought and literature shows itself in his pictures, and not least in his choice of subjects. In Figure 6 (*pl.* 51) we have the scene at the well from Goethe's *Faust*. Gretchen is filling her water-jar; in the background Lieschen seems to whisper to another girl her suspicion that Gretchen's sympathy with the unfortunate Barbara is not without a cause.

*Antoine Jean Gros*.—About the time that the foregoing painters were striking out new paths for the progress of French art a number of military artists introduced a class of subjects to which the French are exceedingly partial in the present century. The first, and not the least, of these was Antoine Jean Gros, born in 1771 and dying in 1835, thus belonging to both periods, although identified chiefly with this century

by works representing events belonging to it. Gros shared with Géricault the imitation of the new art; he introduced and once more made important what the school of David considered of inferior moment—color and movement. Gros will long hold a deservedly high place for such massive works as the *Battle-field of Eylau* and *Jaffa Plague-stricken*.

*Charles Gabriel Gleyre*, whose influence, together with that of Gros, was considerable, as many artists who have since become famous studied with them, was a subject- and history-painter of a serious turn, whose style was distinguished for elegance and refinement. He was born at Chevilly, in Switzerland, in 1806, and died at Paris in 1874.

*Émile Jean Horace Vernet*, a son of Carle Vernet the marine-painter, was born in 1789 and died in 1863. He first attracted attention by painting, like Gros, scenes from the wars of Napoleon. Vernet had no theories to promulgate through his art, no new methods to develop: his was a breezy, healthy, average nature, with a genius for painting similar to that of Sir Walter Scott for poetry—good, wholesome, common sense, not overtaxing the observer's thought, while attracting by a popular treatment of a popular subject. Like Scott, he wrought with extraordinary facility; he is the Lope de Vega of painting. Entire galleries at Versailles are filled with his works illustrating episodes in recent French history, the wars of Napoleon, and the conquest of Algeria. A scene from the latter is reproduced in the *Storming of Constantine* (pl. 51, fig. 2). It is but justice to add that, as regards local and national details, such as costumes and types, Vernet composed with conscientious fidelity. His finest work is probably the *Capture of the Smala of Abd-el-Kader*. Other celebrated paintings by Vernet are the *Massacre of the Mamelukes* and the *Entrance of the French into Breslau*.

*Léopold Robert*, a native of Switzerland, was born in 1794. He died in 1824 by his own hand, after giving promise of a great career. He went to Italy to study a life and nature with which he was in entire sympathy, and executed four or five works that have given permanence to his name. His last painting, *Departure of Fishing-boats in the Adriatic*, is tinged by a cast of melancholy, as though he were already meditating his tragic fate. Robert's most noted composition—which is known through engravings and chromos the world over—is the *Harvest-feast in the Roman Campagna* (fig. 1). This superb rendering of Italian peasant-life represents with admirable grouping peasants who, having come down from the mountains for the harvest, are now returning with their *pifferari*. The action is spirited, the character of the Roman peasantry is represented as if by a native, and the entire composition is suffused with a glow of light that harmonizes the brilliant tints of a work which, although local in subject, possesses qualities that appeal to the heart the world over. An admirable engraving of this painting was executed by Mercuri.

*Ferdinand Victor Eugène Delacroix*.—The poetic suggestions in the art of Robert were carried still further in the paintings of Ferdinand

Victor Eugène Delacroix, the founder of the so-called Romantic school of modern French painting, who prepared the way for vistas of Oriental life and has since been followed by many distinguished French painters. Delacroix was born at Charenton in 1799 and died in 1863. He opened his art-career by exhibiting a painting of Dante and Virgil in 1822, and followed it by the *Massacre of Scio* in 1824. His *Olympus*, in the Hall of Apollo at the Louvre, is a poem in color; his picture, after the seventh canto of Dante's *Inferno* (pl. 51, fig. 3), of the souls in frenzied anger is gloomy and terrible.

In 1830 he visited Spain, Morocco, and Algiers—a very uncommon event for an artist in those days—and his glowing imagination was fired by the picturesqueness, the coloring, the romance, of the East. The subjects of his works were after this drawn chiefly from Oriental scenes or stirring dramatic episodes of the Middle Ages, and occasionally a sacred scene, as in the *Entombment of Christ*. The genius of Delacroix was volcanic; it dealt with the passions. The desolations of war, melancholy, crime, madness, suffering,—these were the notes he touched. The *Howling Dervishes of Tangier* was one of his finest paintings; the *Bark of Charon*, one of the most impressive. As a composition *A Lion devouring a Rabbit* is prominent for a combination of artistic excellences.

Delacroix was above all else a colorist: he thought in color; his burning fancies could be appeased only by loading his canvases with vivid yet well-modulated chromatic effects. There are those who deny him the name of colorist because he dealt in a gamut of high tints: the same might be said of Turner with equal justice; but the general opinion agrees in considering Delacroix one of the noblest colorists of modern times. Delacroix was a thinker; he was in entire sympathy with the period in which he lived. In art he attempted what the romantic school essayed in poetry: he was the Byron of the art of the nineteenth century.

*Paul Delaroche*.—Of altogether a different type was Paul Delaroche, one of the greatest history-painters of the age, if not of all time. He was born in Paris in 1797 and died in 1856. His master was Gros. His celebrity came early. Already known in 1819, in 1824 he sprung to fame on exhibiting his *St. Sebastian* and *Joan of Arc Examined in Prison*. From this time until his death his productions were numerous; his art-work was indeed copious, especially if we consider the high average of merit he reached. Unlike Delacroix, he painted with much preparation and deliberation. It was his custom before beginning a picture to make wax models of the groups. His method of work was that of talent of high order rather than of genius. Of a melancholy cast of mind, although not strictly a recluse, he generally lived and wrought alone. Careful drawing and composition and truth to historic details, with a certain high-bred elegance in his figures, are the chief traits of the works of Delaroche. Although not serious, ending on the score of color, that quality was not prominent which

are nearly as effective when engraved, as is the case with the works of so many modern painters.

Deep dramatic feeling is suggested in several of the compositions of Delaroche, as in the painting of *Cromwell gazing on Charles I. in his Coffin* (pl. 51, fig. 4), but generally it is dignity rather than emotion that we expect in the works of this serious artist. This quality is finely expressed in his portrait of Napoleon, the most widely known of his works, and yet more in his masterpiece, the *Hemicycle of the Fine Arts*, in L'École des Beaux-Arts at Paris. He devoted four years entirely to this work, which contains seventy-five full-length portraits of the chief painters of all ages. Decorative in character, it is a purely intellectual work, which impresses the beholder without touching the fancy or the emotions. Delaroche was a painter to command sincere respect, but rarely to kindle enthusiasm. It has been well said of him, "His intellectual faculties were so well balanced that he could have won distinction in any other career."

*Jean Hippolyte Flandrin.*—In temperament allied to Scheffer and Delacroix, serious and reflective, a believer in the reality of the unseen and in the virtues of religion and morality, Flandrin holds an important position in the French art of this period. The materialism to which French painters have always inclined found a counterpoise in such artists as Gaspard Poussin, Ary Scheffer, and Flandrin. Flandrin was born at Lyons in 1809 and died in 1864. He became a member of the Institute and an officer of the Legion of Honor. In 1832 he took the *prix de Rome*, which paid his expenses while studying in Rome, where he was a pupil of Ingres, and in 1853 he was elected to the Academy. In 1857 he became professor at that institution. He was a subject- and history-painter, and in the last years of his life was exceedingly popular for his portraits. Indeed, so numerous were the orders he received, he was forced to decline many applications, including the offer of a lovely woman to give him sixteen thousand dollars for her portrait. One of the most celebrated works of Flandrin is *Napoleon as a Legislator. St. Louis dictating the Laws of the Constitution*, in the Senate-house, is another important work.

The style of these historical compositions is lofty and impressive, the drawing and composition are effective, but the color and general results are inclined to frigidity and dryness. Flandrin exhibited deeper feeling and showed that he was dealing with more congenial themes when he painted sacred subjects, especially those illustrative of Bible scenes. One of his most remarkable undertakings was the noble series of twenty subjects taken from the Old and the New Testament in the Church of St. Germain-des-Près. He also composed a frieze containing no less than two hundred figures for the decoration of the Church of St. Paul at Nantes. The chief art-quality of these works is excellence in composition. Flandrin was greatly appreciated in his day by the critics of France, perhaps because artists preferring such subjects were rare in that

country. But, although his genius and style were original, it is possible to overestimate his merits, as one can easily discover by passing from the religious paintings of Flandrin to those of the Italian and Flemish Renaissance.

*Alexandre Gabriel Decamps.*—If Flandrin was popular because he occupied an isolated position not fully in harmony with the sentiment of the age, Decamps achieved early success and still holds his reputation because he was the child of the time and gave rich utterance to the ruling passions of the period. He was born at Paris in 1803 and lived until 1860, becoming an officer of the Legion of Honor. Coming of a family in easy circumstances, he passed his boyhood, for reasons not recorded, among the peasants of Picardy. There, however, he intensified, if he did not originate, the characteristics which found expression in his paintings. Up to a certain point his art is similar in scope to that of Delacroix. His early life disqualified him for study and refined society, and, although by nature highly gifted, he never did full justice to his abilities. He achieved a rapid fame, and his works still command high prices, notwithstanding their shortcomings and the large number he produced. There is a certain fire and *fugue* in the canvases of Decamps, together with their art-qualities, that make them acceptable to the connoisseur and the popular eye alike.

Decamps visited the East, and, like Delacroix, found a congenial field in the brilliant coloring and romantic character of life in that storied region. His style was marked for its pathos and dramatic force, its sympathy with whatever was wild or picturesque in life and rich in chromatic power. But the lack of severe systematic training in the principles of his art leaves much to be desired in technical skill. In point of original force or genius Decamps was the peer, if not the superior, of his contemporaries. Among his best-known and most successful works are *Executioners at the Door of a Prison*; *The Turkish Patrol, Smyrna*; *The Punishment of the Hooks*, and the *History of Samson*. Decamps was killed by being thrown from a horse.

*Joseph Louis Hippolyte Bellangé* merits notice here as one of the most successful pupils of Gros. He was born at Paris in 1800 and died in 1866. He was one of the most popular painters of the day, receiving in succession almost every honor which French art can bestow upon its fortunate votaries. Bellangé was chiefly a battle-painter, and is remembered for such works as *A Square of Republican Infantry repulsing Austrian Dragoons*, *Cuirassiers at Waterloo*, and *Battle of the Alma*. These works are in the Louvre and the Luxembourg. They are well executed and the subjects are popular, but there is little evidence of originality in style or in thought in the spacious canvases of this painter.

*Marine-painters:* *Eugène Louis Gabriel Isabey*, who was born in 1804 and died in 1886, was of the same period. He was one of the few excellent marine-painters of France; he also painted landscapes. He worked in both oil and water colors. His compositions are of moderate size, but

spirited and superb in color. *The Combat of the Texel* and *The Embarkation* are among the best works of this admirable painter.

*Jean Antoine Théodore Gudin* was another French marine-painter, contemporary with Isabey. He owed much of his success to the commissions he received from the French government. He was born at Paris in 1802 and died in 1880. Among other honors, Gudin was decorated as commander of the Legion of Honor. Twenty-five of his marine-paintings are in the galleries at Versailles. Among his most important works in point of excellence are *Hurricane of Wind in the Roadstead of Algiers*, the *Burning of the Kent*, and the *Arrival of the Emperor at Genoa*. Gudin was well versed in the technical knowledge of ships, which makes his works agreeable as statements of facts; moreover, they are well composed. But as works of art his paintings are inferior to the less pretentious efforts of Isabey.

*Landscape-painters.*—We now come to the consideration of a group of painters who have created a school of art of a nature opposed to what one might look for in France, where artificial views of society and life among the cultivated classes might lead one to imagine that the simplicity and purity of nature in the open fields would meet with little response. That a great school of landscape-painting should have arisen in that country in the present century is sufficient answer to such an estimate of French character, and is another proof of the wonderful versatility of that talented race. What adds force to this observation is the circumstance that in no field has French art exhibited a greater variety of styles, a wider range of individuality.

It is something more than a coincidence that important schools of landscape-painting should have sprung up almost simultaneously in England and France, and soon after in Germany and other parts of Europe, together with an echo of this feeling in the United States. This universal impulse was in answer to some law which awoke the popular mind to a deeper interest in the phases of external nature, to a fuller response to its grandeur and loveliness. For with the landscape-painters came also a class of writers like Burns, Wordsworth, Chateaubriand, and St. Pierre, whose theme was Nature. Albert Cuyp (1605-1691), Jacob Ruysdael (1625-1682), Salvator Rosa (1615-1673), Adrian van de Velde (1629-1672), Gaspard Poussin (1613-1675), and Claude Lorraine (1600-1682) had, it is true, already given suggestions of the awakening sentiment of the world for nature, but they had aroused but little response and their position had been almost isolated in their respective countries. Richard Wilson (1713-1782) and Thomas Gainsborough (1727-1788) in England had indicated with Thomson the poet that this sentiment was growing, but it was left for the art of the nineteenth century to exhibit a full development of what was practically a new field for the painters of Europe.

*Richard Parkes Bonington.*—It remained for an artist born in England and educated at Paris to initiate the great movement for the painting of nature in which, with the exception of Turner, Ruysdael, Constable, and

perhaps Achenbach, France has distanced all competitors. Richard Parkes Bonington, landscape- and subject-painter, was born in 1801 at Arnold, near Nottingham, England. His father was an indifferent artist who squandered his moderate abilities in dissipation; his mother taught the village school. At fifteen the youth was forced with his mother to escape his father's brutality by fleeing to Paris, where he succeeded with difficulty in gaining admittance to the Louvre for study. His earnest efforts won him a place at the Institute, and eventually in the studio of Gros, where he made rapid progress. He soon gained a gold medal for his broad, masterly style as apparent in a marine-view. Having already made a reputation and found patronage, in 1824 Bonington went to Italy. In 1826 two views of the French coast exhibited in London produced a profound sensation in art-circles. In 1828 this young genius—equally successful in two distinct branches of art—increased his reputation at Paris by his painting of *Henry III. of France*. But he brought on a disease of the brain by sketching in the sun, and died in 1830 in his twenty-ninth year. He was at once picturesque and dramatic; his color was strong and his style broad and effective. His works still command high prices; the painting of *Henry IV. and the Ambassador* brought eighty-five thousand francs at an auction in Paris a few years ago.

The landscapes of John Constable, which were appreciated in France before connoisseurs in England began to see their true qualities, added to the quickening influence of Bonington's genius. About the same time French artists began to study the works of the great landscape-painters of the Dutch school—Jacob Ruysdael (*q. v.*), Albert Cuyp, and Meindert Hobbema (1638–1709). Before the art-world realized the processes that were at work the French school of landscape was born.

*Jean Baptiste Camille Corot.*—In point of date Corot takes precedence of the French landscape-painters of this period, although his fame and influence were of such slow growth, owing to his peculiar style, that perhaps two or three others should be mentioned before him. He was born at Paris in 1796 and died in 1875. Corot was born in easy circumstances, but, as he chose to follow painting, his father allowed him only sufficient to live on in a slender way. Eventually, after long years of neglect, he came into his patrimony, and at the same time was in the receipt of some forty thousand dollars a year from the sale of his paintings. He remained unmarried, and the end of his life was passed in affluence. As he was always generous toward his suffering fellow-artists, his benevolent disposition won for him the title of "Père Corot." It was only toward the close of his life that he was made officer of the Legion of Honor. An analysis of the works of this now famous painter enables one to understand why he was not earlier appreciated. The style of Corot's landscapes, whether with figures or without, shows an attempt to represent Nature as she appears to the mind's eye, rather than as she appears to the material eye. He loved pale sunsets, cool gray mornings, or the subdued sunlight of April and October days, when nature is pervaded by

tranquillity. His objects often lack an appearance of substance, having a gauzy, vapory effect. Yet the aspects of nature are admirably, poetically suggested, and these singular paintings leave the impression of idyls, especially those in which the artist has painted groups of nymphs under the trees. But this "impressionist" style does not pervade all the works of Corot: when he chose, he could paint with all the solidity of a Dupré or a Constable. Corot has been a power in recent landscape art; although no important painters have distinctly copied his style, evidences of his influence are frequently to be discovered.

*Constant Troyon.*—A painter who reminds us of the Dutch school and Constable, although having a robust and independent style, is Constant Troyon, who was born at Sèvres in 1810 and died in 1865. He began life as a painter on porcelain in his native town—a form of art sufficiently incongruous, if we consider this artist's later style. He first exhibited in 1833 at the salon of the Beaux-Arts. *A Corner of the Park at Saint-Cloud* is one of the strongest works of this period of his life. As he gained confidence and experience he combined figures, especially cattle, with his landscapes in a most effective manner. Of this class of paintings *Going to Market* is one of his most remarkable works. *Evening in the Meadows* and *A Sedgy River*, with cattle, are also very fine renderings of nature by a master in this department. The style of Troyon did not aim at a literal interpretation of nature: it was broad and large, combining, perhaps unintentionally, the subtleties of impression so well attempted by Corot with the effects produced by a firmer touch and a fuller brush. He appreciated the majesty of oaks in groups. A number of the best works of this great artist are owned in the United States, with many choice selections from the works of other French masters of landscape-painting.

*Charles François Daubigny*, born at Paris in 1817 and died in 1878, an officer of the Legion of Honor, was also a great landscape-painter, somewhat more realistic than the two preceding. Like them, and like most of the other French painters of this school, he paid great attention to tone, pitching his lights on a low key, and thus achieving success in preserving the values—that is, the relations—of color and chiaroscuro. But Daubigny lacked ideality. Selecting a choice bit of nature, he simply sought to paint it as it looked to him, without composing; his works are therefore finished studies rather than studio-pictures. They are nevertheless very interesting and of great value to the student of nature.

*Jules Dupré*, born at Nantes in 1812 and an officer of the Legion of Honor, has been since 1831 one of the great lights of this school. His characteristics of style suggest Ruysdael and Old Crome—massive, broad, serious, subdued in tone, and dramatic. By the latter term in this connection we mean a realization of nature as an active living force that seems to reflect the passions and sentiments of the soul. Dupré's genius revels in painting a broad stormy sky rent with flying clouds, a vast space of moaning sea, a bit of woodland that suggests hamadryads. As a colorist he has few peers in French landscape-art. Among his best works are

*A Forest of Compiègne, The Shuice, A Sheepfold in Berry, and the Shepherd attending his flock* (pl. 52, fig. 3).

*Théodore Rousseau*.—Another great colorist was Théodore Rousseau, of whom some have said in their admiration that he was "the first apostle of truth in landscape." Without accepting a statement so sweeping that it excludes a number fully his equals, we may yet concede to Rousseau a place in the highest rank of landscape art. He was born at Paris in 1812 and died in 1867. He first exhibited at the Salon in 1832, and produced a large number of works which brought him great fame and the decoration of chevalier of the Legion of Honor. Rousseau is credited with being the first to revive—or, rather, to commence anew—the art of landscape-painting. In England it had already begun, and, as we have shown, Bonington was the first of the new school to direct attention to this field of art-effort. But Rousseau was quick to take advantage of the new movement, and had the discernment to perceive the immense ability and truth to nature of the Dutch painters. His choice of subject and methods was exceedingly various. In every instance he manifested a true perception of the harmonies of color and a true insight into the subtle mysteries of nature. Among his best works are *A Pool Beneath the Oaks, Sunset, Forest of Fontainebleau, and The Interior of a Forest*. For a while Rousseau was forced to struggle for recognition, but time has amply vindicated his right to a place by the side of Constable.

*Narciso Virgilio Diaz de la Peña*—usually called simply Diaz—was born at Bordeaux in 1808 and died in 1876. He had the misfortune to lose a leg in youth through an accident, and lived in the greatest penury while struggling to work into his profession. Finally he succeeded in a most unlooked-for manner in getting an offer of fifteen hundred francs for his painting called *The Descent of the Gypsies*, one of his masterpieces. His fortunes thenceforth began to improve, but success lingered until he found his true vocation, which was landscape-painting. He was weak in drawing, and his genre-compositions lack interest and vigor; it is only when he makes them accessory to scenery that his real merits appear. Diaz was above all else a colorist: his feeling for color was almost voluptuous, and landscape was the department in which he could best find expression for this talent. As transcripts of nature his numerous paintings have not the importance of the works of several of his contemporaries, but they are full of interest as suggesting the superb chromatic effects of external nature, subtle and harmonious as music. He especially loved Nature in her livelier moods, wearing her most brilliant attire. The works of Diaz are very unequal in merit; among his best are *The Forest of Fontainebleau, The Bathers, and A Storm*.

*Antoine Chintreuil*, born at Pont-de-Vaux in 1814 and died in 1873, was another landscape-painter of France whose career and characteristics resemble those of Diaz. He had a long struggle with poverty and neglect, and, like Diaz, was only measurably successful in the end, while, like him again, he was a specialist. It was of nature

that he sought to represent,—the unusual, the extraordinary—one might almost say the unattainable. Until 1863 his works were invariably refused admission to the Salon, and his first medal was awarded only five years before his death. Chintreuil labored under the disadvantage of having scarcely any regular art-education; the wonder is that he succeeded at all. But he made a place for himself, and is justly called the painter of the dew and the sunshine. Only Turner has equalled him in some of his atmospheric effects. The paintings called *Space* and *Sun and Rain* are sublime in daring and superb for splendor of execution. But such painters must suffer neglect, for they interpret nature for only a few select souls; their reward comes not from popular applause or overflowing coffers, but from the pleasure that attends congenial toil.

*Henri Harpignies.*—One of the chief living landscape-painters of France is Henri Harpignies, born at Valenciennes in 1819 and chevalier of the Legion of Honor. Among his most important works are *A Prairie of the Bourbonnais*, *The Oaks of Château-Renard*, and *The Valley of the Aumance*. There is marked stateliness in the style of Harpignies; the grand effects of nature are what he loves. He paints trees with cold majesty, as if they were Roman senators; one thinks of Cowley's words, "Hail, ye patrician oaks!" when he gazes on a landscape by this artist. The works of Harpignies sometimes remind us of sculpture rather than of poetry, but occasionally his genius warms, and he gives us a choice, charming bit, like his *Little Village of Chasteloy*.

*Gustave Courbet.*—With Corot the landscape-art of France touched one extreme—that of ideality sometimes verging on absurdity. With Gustave Courbet this art reached the opposite extreme—that of absolute materialism. That Courbet did not fully reach the peculiar results he sought in accordance with his theories was due to the fact that his own art-instincts and perceptions of beauty moulded his work unconsciously to himself. "*Le beau, c'est le laid*"—"Ugliness is beauty"—was his principle. He scoffed at the ideal; he worshipped the material. But when he painted landscapes, such is the inherent beauty of nature that he could not evade it when in his forcible realism he undertook to portray it. Courbet was born in 1819 and died in 1878. Like David, he was a revolutionist, an utopian, an anarchist, and much of his energy was wasted on his wild political theories. During the reign of the Communists in the last Franco-German war he was one of the leaders of the period of horror; at his instigation the column in the Place Vendôme was destroyed. When order returned he was thrown into prison, condemned to pay the cost of the column, and expelled from France; he had richly deserved death, and escaped only because of his artistic genius.

When Courbet painted subject-pieces, it must be admitted that he succeeded in painting ugly, disagreeable pictures that seemed reflections of his own distorted brain; but when he painted landscapes, he produced works beautiful in their realism, robust in style, rich in color, and powerful in sentiment. There is tremendous energy in his painting of a wave

breaking on the coast. Among his finest works are *Stormy Sea* and the *Beach at Étretât after a Storm*. *Deer in the Forest at Fontainebleau* is another beautiful painting by Courbet, who "built better than he knew."

Allied to the landscape-painters is an important school whose specialty has been figures and animals associated with landscape, and excelling in both departments. Courbet and Troyon in a sense belong to this school, but they were more prominent as landscapists. We refer to such admirable painters as Millet, Jules Bréton, and Rosa Bonheur.

*Jean François Millet*—in some respects the greatest painter of modern France—was born at Gréville in 1814 and died at Barbizon in 1875. His whole life was one long martyrdom of privation and neglect in his little hovel at Barbizon, with a wife and seven children to support and no patrons to encourage his work; but for the benevolence of Corot, they might have starved. Now that Millet is dead, his works command such prices that one alone brings perhaps more than he was able to earn in half his lifetime.

Millet's disposition led him to look upon the serious side of life, and his rough experience tended to confirm this trait of character. A man of genius, his style was his own; in harmony with the humble scenes he portrayed, simplicity was the leading characteristic of his methods of composition. He saw the pathos in the life of the poor, the sorrows of the low, and the unfeigned piety which sustained them in their existence without the delusive hopes of betterment which buoy the wealthy and the cultured. Before a painting of Millet one feels like taking off his hat, out of respect to a great apostle of suffering humanity.

Broad as was the style of Millet, yet, as in Turner's paintings, every touch tells, and we perceive that to natural perceptions he added the most minute study of detail and character. The landscape also forms an essential part of the composition and is in harmony with the sentiment of the episode he is portraying. Who has not seen, either by replicas or engravings, those remarkable paintings called *The Angelus* and *The Reapers*? Who has not felt before such works that they who claim that painting should not tell a story or deal with aught but surfaces have reached only the threshold of pictorial art? In the *Shepherdess with her Flock* (pl. 52, fig. 2) we have an admirable study of the art of Millet.

*Jules Adolphe Bréton*.—Less serious than Millet, more in the spirit of the artist, and less in that of a moralist or a prophet of lamentation, Jules Adolphe Bréton, born in 1827, has reached a very high position as a painter of landscape and peasant-life. More than most landscape-painters of France since Claude Lorraine he infuses cheerfulness into his pictures of nature. Painting the same country, the same fields and skies, as Millet, and alike with him regarding the values, he has the faculty of imparting genial warmth to his daylight. His peasants also exhibit as careful a rendering of their character and physique; for, like Millet, Bréton is by birth a Breton. His *Blessing of the* in the Luxembourg, is a noble

painting from every point of view. On the other hand, what a tender, pensive, pathetic beauty he has portrayed in the face of the young peasant-girl of Brittany in his painting called *Evening*! The haymakers' lunch in the *Harvest-Field* (*pl.* 52, *fig.* 1) is a typical specimen of the compositions of this painter.

*Charles Émile Jacque*, of the same school, born at Paris in 1813, excels in landscape. His style is broad, and his sympathy with the quiet aspects of rural life appears in every stroke of the brush, but, instead of peasants, he paints groups of sheep in his landscapes; he invests these humble animals almost with the poetry and sentiment that Millet imparts to human beings.

*Rosa Bonheur*.—More ambitious in scope, dealing with larger animals and more dramatic in treatment, but not superior in technical qualities, is Rosa Bonheur, born at Bordeaux in 1822. Her brother, Auguste Bonheur, born in 1824, has painted nearly as well in the same field. It is not a little singular that the two leading artists of the gentler sex, Elizabeth Thompson (*q. v.*) and Rosa Bonheur, who are painters at this period, should have selected departments of art-expression the reverse of what one might have expected: the former paints battles, and the latter horse-fairs! Rosa Bonheur created a veritable sensation when she exhibited her great painting of the *Horse Fair* (*pl.* 53, *fig.* 1). Admitting certain venial faults, there is no question that it is one of the greatest paintings of animal life that have been seen since the death of Paul Potter. As a composition it is admirable, while the action and the knowledge of horses it displays indicate a profound study of the subject. Mlle. Bonheur has been scarcely less happy in her paintings of sheep and cattle in combination with landscape: *Ploughing in the Nivernais* is a fine example of the genius of this rarely-gifted woman in painting groups of oxen. What surprises one is the masculine energy of style she displays.

*Tendency of Recent French Art*.—Many more able French painters of landscape with figures occur to us whom our space forbids us to mention, and we hasten to a rapid sketch of a few of the numerous painters who in other departments have by their achievements imparted such splendor to the nineteenth century, many of whom continue to illustrate the French genius for art. Art follows the tendency of the age which produces it; that tendency in France in our time is not toward religion or the ideal, notwithstanding the occasional appearance of a Corot, a Scheffer, a Flandrin, or a Millet: science and archæology monopolize the attention of leading thinkers in various countries, and especially in France.

*Mechanical Aids in Art: Photography*.—Science also invents many mechanical aids of which art has not been slow to avail itself. One of these is the photograph. There is no question that many of the painters now working in France as well as elsewhere rely very largely on photographs in composing those genre and military paintings which are often so marvellous in drawing and light and shade, while rarely exhibit-

ing deep thought or imagination. Science has also had its influence in diffusing correct ideas regarding the harmonies of color. These aids, while hardly necessary to enable genius to give itself fit expression, have undoubtedly been of great use in enabling artists of moderate abilities to execute works unsurpassed in technical qualities, at an art-centre where a system of art-education and the facilities afforded are carried to a point never before approached.

Of course the photograph in unskilful hands would be of no avail, but it must be taken into account among the aids of the figure-painters of the day, especially of France. When we consider the painters who have acquired a great celebrity during this generation at Paris, one is amazed at their number and finds it difficult to select here and there those who excel when so many have reached the highest technical excellence. We should say, in general, that the chief qualities of this school are careful drawing, vivid yet natural color, careful attention to details with sufficient breadth of effect, often forcible dramatic arrangement, but making little call upon the imagination, partly because of the elaboration of many of these works and partly from the lack of serious, earnest thought. For serious art we must look from among modern French painters to those of the previous generation—such men as Millet, Corot, and Scheffer. Still, we hesitate to generalize on the subject, as exceptions doubtless exist; and, on the other hand, a large class of artists and critics claim that art has to do only with what appears to the eye, and that whatever lies deeper belongs to the province of letters and the drama.

*Paul Jacques Aimé Baudry.*—Among the great colorists of France we may include Paul Baudry, born in 1828 and died in 1886. His superb allegorical compositions in the foyer of the Grand Opera-House of Paris are in a grandiose style suggesting the old masters. Of those who excel in painting feminine beauty, and especially the nude—a subject very popular among contemporary French painters—we may name Jean Jacques Henner (born 1829), Jules Joseph Lefebvre (born in 1836), and

*William Adolphe Bouguereau*, born at La Rochelle in 1825. Bouguereau is celebrated alike for compositions bordering on the lewd and for sacred subjects; it is not uncommon to see such contradictions among figure-painters, as if exertion in the one direction produced a reaction in the other. *Nymphs and Satyrs* is a noted painting of Bouguereau. *The Jeune Fille Fellah*, or the young Fellah girl (*pl.* 54, *fig.* 2), is characteristic of his style in figure-subjects. He is exceedingly popular and his drawing is admirable, but, unlike most French painters, his color is cold and inclined to chalkiness. One of this painter's most successful pupils is Miss Elizabeth J. Gardner, whose art-life continues to be passed in Paris.

*Portraiture: Carolus Duran.*—Madame Lemaire, Charles Chaplin, Bonnat, and Duran are deservedly famous for success in portraiture. Carolus Duran, born at Lille in 1838, has a broad style that is immensely dashing and effective; he excels in draperies and painting fair women.

Duran seems to impart to his sitters a certain reflection of his own self-confidence and assumption. Among his pupils is John S. Sargent (born in 1856), an American who has identified himself with French art and placed himself on a level with some of the best contemporary French painters.

*Léon Joseph Florentin Bonnat*, born at Bayonne in 1833, has also painted subject-pieces, such as an *Italian Contadino* and an ambitious but repulsive *Christ on the Cross* (pl. 54, fig. 1). Bonnat's style is forcible and direct, but lacks refinement. He has had many pupils, among whom may be mentioned E. L. Weeks (born in 1849), an ambitious Boston painter of Oriental scenes, in the pursuit of which he has shown indefatigable zeal, followed by excellent results. Although studying at Paris, he retains his individual style and excels as a colorist.

*Subject-painters: Alexandre Cabanel.*—Among subject-painters we give prominence to Hugues Merle (1823–1881), who has considerable command of pathos; V. Chevallard, a delineator of the humorous side of clerical life, which must exist, since he has succeeded in so entertainingly representing it; Auguste Toulmouche (born in 1829), James Tissot (born in 1836), and Gustave de Jonghe (born in 1828), delineators of fashionable ladies and groups; and Alexandre Cabanel (born in 1823), an artist whose style inclines to the voluptuous. His *Venus rising from the Sea* is a very beautiful and celebrated work. Altogether different in subject is the powerful painting called *Francesca da Rimini*, representing the lovers the moment after assassination by the fierce husband, who is seen retiring after his deed of blood. Cabanel has been a force in French art, but not altogether to its advantage, as he has encouraged the development of the low aims which under the Second Empire influenced the thought of France. Millet and Cabanel represent the opposite poles of modern French art.

*Thomas Couture.*—An artist who once enjoyed wide repute was Thomas Couture (born in 1819, died in 1879), whose famous painting *La Décadence des Romains* inaugurated an era in the art of Paris. Influenced by the classicism of David, but still more by the new era that succeeded the return of the house of Orleans, Couture took a classic subject and treated it with the glowing spirit, the free brush, the unbridled license, of a Rubens. What was ostensibly a moral lesson was in reality a seduction to the pure. Couture was, however, a great painter. Among his pupils was William M. Hunt (q. v.) of Boston, whose influence has proved so potential on American art.

*Eugène Fromentin.*—Following in the steps of Decamps, but equipped by superior art-education, are a number of French subject-painters who have won their chief successes in scenes of Oriental life and landscape. The romantic and picturesque costumes and figures of the East, its romance and brilliant colors, have quickened their fancy and inspired their brush. Prominent among this class of painters was Eugène Fromentin, born in 1820, died in 1876. The high-bred qualities of the Arab steed and his haughty rider have never been more effectively and artistically portrayed.

Nor did Fromentin have the advantage of the instantaneous photograph, which is of so much use to horse-painters of to-day. His style was broad, but he seized the essential details. Fromentin was also master of an admirable literary style. Besides romances of the desert, he wrote a critical work on the Flemish and Dutch masters which ranks with the best works of art-criticism. Léon Auguste Belly (1828-1877), Charles Landelle (born in 1821), Charles Hippolyte Vernet-Lecomte (1821-1874), and Alberto Pasini, a contemporary painter, born at Busseto, have also achieved reputation for Oriental scenes.

*Benjamin Constant*, born in 1845, and *J. L. Gérôme* (*q. v.*) are probably the leading French painters of such subjects now, although the latter has become, perhaps, a little *passé*. The former has executed some very powerful works, which it is to be regretted incline to show the ferocity of Oriental power rather than the softer scenes of the East. Pictorial art, like the drama, should draw the line at sensuality and blood.

*Jean Léon Gérôme*, born at Vesoul in 1824, and therefore now on the declining side of life, still maintains his position as one of the most prominent painters of the nineteenth century, both for what he has achieved with his brush and for the influence he has exerted as the founder of a school. David, Constable, and Gérôme have probably had more influence on the French art of this century as originators of subjects and founders of styles widely imitated, and thus of schools, than any other painters of modern Europe.

There are those who complain that the paintings of Gérôme are cold. His color, although correct, is not a prominent trait in his works; but his compositions are by no means lacking in dramatic expression, while his choice of subject is always happy from an artistic point of view. As regards the truth of historic and local details, he has only one rival in this field—*Alma-Tadema* (*q. v.*), a painter rather more subtle in suggesting passion and superior as a colorist. But the latter has always maintained a reserve in dramatic expression which has given his art a somewhat superior position as regards artistic success. Were *Alma-Tadema* a man of great emotional grasp and intellectual power added to his other qualities, he might now have been the greatest of history-painters. As it is, we admire what he does, but are never moved. Gérôme, by daring more than his rival, has several times very nearly touched the chords of our emotions, as in his recent and noble painting entitled *The Last Prayer of the Martyrs*. The elements of the composition are simple: in the arena of the Colosseum a group of martyrs are kneeling in prayer to the great Spirit whom they are so soon to see, while in the foreground a lion just emerged from his pit stands with head and tail erect, with fierce eagerness, and yet with feline caution as he surveys his victims to assure himself that no danger awaits him when he shall bound upon them and crunch their bones.

What multitudes have thrilled before the great painting by Gérôme, *Morituri te salutamus*, a group of gladiators saluting the Cæsar as

they march with unwavering steps to their doom! The history of imperial Rome is epitomized in those tremendous paintings. The last alone has sufficed to render the fame of Gérôme immortal. The sneers of critics or of rivals can never belittle that remarkable composition. Of a similar character is his painting *Pollice Verso* (*pl.* 55, *fig.* 2), in which the gladiator has received the signal, "thumb down," to destroy his vanquished opponent. (See Vol. II. p. 220.) Well had it been if Gérôme had never painted such pictures as his *Chariot-Race* and his *Cleopatra*, both alike unworthy of his genius. This great artist has been scarcely less successful in his conscientious studies of Oriental life; his *Almeh* and the *Sword-Dance* are favorable examples of his success in this direction.

Gérôme has had many pupils and imitators. Among the most successful is Frederick Bridgman (*q. v.*), an American who must be included with the French school if a foreigner like Mihály Munkácsy (*q. v.*) is also accounted a French painter. The class of subjects selected by Bridgman and his style are identical with those of his master Gérôme. He shows great talent, but falls below the high level of his teacher. A further reference to Bridgman will be made in connection with American painters.

*Timoleon Lobrichon*, born at Cornod, Jura, in 1831, was a pupil of François Picot (1786-1868). Lobrichon has attained a notable place in the art-world by his masterly transcription of child-life, a field to which he turned his attention in 1872 after having previously devoted himself to religious subjects, such as his *Vision of Ezekiel*. In 1875 he was decorated chevalier of the Legion of Honor for his picture of *Jack in the Box*, exhibited in the Salon of that year, and since then his natural instinct has found expression in similar works, among which may be mentioned *The Little Sinner*, *First Love*, *Mud Pies*, *One Year Old*, *Tantalizing Situation*, *Bagage de Croquemitaine*, and *At the Punch-and-Judy Show*, one of his latest productions, which is illustrated in Figure 3 (*pl.* 54).

*Charles Louis Müller*.—The French school of history-painting which succeeded that of David may be said to have begun with Charles Louis Müller, born at Paris in 1815, whose great painting *Roll-call of the Last Victims of the Reign of Terror* must always be regarded as one of the world's greatest historical paintings. The horrors of that appalling period are depicted in this vast and carefully-studied canvas with extraordinary mastery of the varied expression of the passions, with extraordinary dramatic power. As with Géricault, the fame of Müller depends on one picture, but it is enough to perpetuate his fame when scores of popular painters of mere surface and prettiness and fashion shall have been forgotten. The works of David aimed to be classical; in reality they were cold and artificial. How much they resembled the actual may be seen at a glance by comparing them with the works of Alma-Tadema or of Gérôme; only the republican craze which David sought to typify and intensify by the reproduction of scenes in the oligarchy of Rome would

have ever gained for such vapid works the applause of the age. Later painters of scenes of antiquity have approached the subject with more imagination and supplemented it with archæological knowledge and more careful attention to local characteristics than was possible, perhaps, in the time of David.

*Battle-painters.*—A form of history-painting which is usually considered a separate field is the delineation of military scenes. Recent French painters have reached a very high degree of excellence in this department—latterly, it is to be suspected, by a careful study of photographs. Meissonier, Detaille, and De Neuville are probably the most prominent recent military painters of France.

*Jean Louis Ernest Meissonier*, born at Lyons about 1815, is first a genre-painter who has made it his specialty to paint in cabinet-size approaching miniature. As a painter of small genre-pictures Meissonier is unexcelled in amiable expression of human nature and in an execution which, while admirable for its microscopic care and distinctness, subordinates every detail and makes it contribute to the general effect. Figure 5 (*pl.* 51) is a fine example of this trait—the three horsemen, each so distinctly individual, the pretty maid who serves them, and the host lounging easily in his doorway. He has included almost every quality of a good painting in these exquisitely-finished compositions, which show, withal, a careful perception of character and are often extremely dramatic, as in the celebrated painting called *La Rixe*, or “The Quarrel” (*pl.* 52, *fig.* 4), now owned by Queen Victoria. But Meissonier has also proved himself an admirable painter of horses and military episodes. His great painting of the *Army saluting Napoleon after the Battle of Friedland* stamps him among the greatest of military painters.

*Edouard Detaille*, born at Paris in 1848, a pupil of Meissonier, has devoted himself entirely to military subjects. His style is very like that of Meissonier, although with increasing maturity he has developed more force, probably, than his master. Detaille completes his works with the utmost care; they have the finish of miniatures, but effect is not sacrificed to finical attention to details, which, however, are sufficiently elaborated. With all the talent of Detaille, one sometimes feels that it is as much the drill-master as the artist. In a country inspired by the martial instinct Detaille is of course exceedingly popular. The characteristic style of his compositions is exhibited in the spirited scene of *The Attack on the Convoy* (*pl.* 53, *fig.* 2). The impetuous charge of the horsemen is admirably depicted.

*Alfred de Neuville*, born at Saint-Omer in 1836 and died in 1885, with full as much knowledge as Detaille, painted more broadly and with decidedly greater dramatic vividness and expression. His drawing was sometimes careless and defective, but the horrors, the heroism, the pathos, of war were never more forcibly rendered than by the brush of De Neuville in such admirable paintings as *Les Dernières Cartouches* (*pl.* 55, *fig.* 1), for which he received the cross of the Legion of Honor. Foreign appre-

ciation of his genius is illustrated by the selecting of De Neuville by the British government to paint the *Battle of Tel-el-Kebir*.

*Henri Regnault*.—If Regnault (born at Paris in 1843, and killed in the last sortie before Paris at the early age of twenty-eight) had survived the Franco-German war, there is no question that his experience in that unhappy struggle would have made him one of the greatest of the world's military painters. He had already exhibited the requisite talents in such remarkable works as his almost colossal equestrian *Portrait of General Prim*, a painting of extraordinary character, whether we consider the age of the painter or the quality of the work. Character, power, color, composition, are all equally displayed in this monumental production. *Salome* and *An Execution at Tangier* are each in its way as fine as the portrait of Prim, but repulsive as subjects for the artist.

*Jules Bastien-Lepage*.—Nearly as precocious in altogether a different vein was the late lamented young artist Jules Bastien-Lepage, born at Damvillers in 1850 and died in 1884, whose *Joan of Arc at Domrèmy* produced but two or three years ago a veritable sensation in the art-world. The composition and style of this work—in which the visionary peasant-heroine is represented, life-size, seeing apparitions as she stands under an apple tree in a pasture—is realism carried to its final point. Technical art could go no farther. The values are singularly well preserved, and never has the out-door effect of atmosphere been more successfully rendered. Where realism has been carried too far has been in laying aside every idea of character and beauty with which romance invests the mystic maiden. In order to give full sway to the dominating principle of realism he had in view, the artist has selected for his model a rustic girl exceptionally homely and awkward. Poetry there is none in this painting, but a marvellous technical success. This is too much the aim of recent French painters, who attempt creative imagination to captivate the popular eye with their brilliant technical achievements.

*Jean Louis Hamon*.—Among a number of contemporary or recent painters whose position it is difficult to classify, Jean Louis Hamon, born in 1821 and died in 1874, was fairly entitled to a notable rank. He founded no school, for his art was of the wholly poetical and original style which defies imitation. His subjects were idyls in color, and his color was semi-ethereal—suggestive rather than in full tints. Nymphs, flowers, allegories,—these were what drew forth the best expression of this refined artist's delicate fancies.

*Gustave Doré*.—Altogether the reverse of Hamon was the volcanic Gustave Doré, born in 1833 and died in 1883, whose prolific genius, for dash and daring, copiousness of invention, rapidity of movement, and facility in grouping multitudes of figures, has never been approached in the history of art. But Doré, from lack of early training and the impatience of his pencil, had many faults of style, and he was an artist in black and white rather than in color. It is for this reason that his colossal paintings, impressive as they are in composition, have failed to

make that impression on the art-world one might have expected from so massive a genius.

*Mihály Munkácsy*.—A painter who is now attracting his full share of profit and fame is Mihály Munkácsy, born at Munkács in 1846. By birth a Hungarian, and a pupil of Ludwig Knaus, Munkácsy is included with the contemporary French school because he has passed his art-life in Paris and earned his position there. He has achieved the distinction of obtaining for his painting of *Christ before Pilate* (pl. 64, fig. 4) the highest sum ever paid for a contemporary painting. The work is now owned in America, and can be judged by the public. His actual merits as a painter can be more justly gauged when the present excitement over his works shall have subsided. It appears to us that the extensive use of bitumen gives a disagreeable tone to his paintings. The great merit in composition and effective arrangement of figures and the broad, forcible technical style of this painter dazzle one at first, but a careful study of his more ambitious works reveals the fact that they are lacking in feeling or depth. The painting of *Milton dictating to his Daughters* produces no lasting impression on the mind.

It is evident that the French school of painting of the nineteenth century has been one of great importance. If it has produced few, if any, painters of the highest rank, the general average of merit has been very high. But it now appears to have spent its force. The most prominent characteristic of the leading French painters to-day is technical excellence. The style everywhere transcends the thought. What will be the character of French painting in its next stage it is as yet too early to foretell.

### III. GERMAN PAINTING IN THE EIGHTEENTH CENTURY.

During the early and middle periods of the practice of art in Germany the great distinctiveness that marked the individual independence of each kingdom, principality, dukedom, county, or free city of Germany gave local importance to several separate schools of art. But when the remarkable brilliancy and activity of these schools—which included such men as Vischer, Cranach, Holbein, and Dürer—began to decline, a transition period followed exhibiting less earnestness and seriousness and far less originality. This inert epoch in the history of German painting seems to have reached an extreme about the middle of the eighteenth century—the very period when French painting was in a depressed condition, while that of Great Britain, full of vigor, was approaching its zenith. Undoubtedly, artists of ability were found in Germany at that time, but they were inferior to both their predecessors and their successors; they founded no schools, and did little to advance the progress of the fine arts.

*Balthazar Denner*.—One of the most original of these painters who connect the eighteenth with the previous century was Balthazar Denner, born at Hamburg in 1685 and died in 1747. What was original in the

art of Denner was his technical style, for there was little that was novel in his color or ideas; perhaps as a portrait-painter he found but slight room for novelty in the latter. The peculiarity of Denner's style lay in the extreme minuteness he employed in representing details. While he succeeded in obtaining a lifelike portrait agreeable from whatever point viewed, he painted every wrinkle and wrinkle, every pore and undulation of the skin, every tint, even the down on the skin, and apparently every hair. He made every hair look round. Whether he used a magnifying-glass is not known, but his works must be examined—indeed, must be studied—with such a glass in order to discover the almost supernatural truth of every detail in his portraits. He preferred to paint old, wrinkled, or bronzed faces roughened by time and experience, rather than the smooth, fair faces of the young. The extreme time and patience required for such work obliged him to confine his portraits simply to the representation of the head. Denner painted the portraits of Peter III. of Russia, Augustus II. of Poland, and Frederick IV. of Denmark—of the latter, several times. A *Head of an Old Woman* was painted for the emperor Charles VI., who paid him forty-seven hundred florins.

*Christian Wilhelm Ernst Dietrich.*—Passing by a number of inferior artists, we come to Christian Wilhelm Ernst Dietrich, who was born at Weimar in 1712 and died in 1774. In his way Dietrich, without being a great painter, was as curious an example of eccentricity in art as Denner. This fact does not appear to have made the impression at the time that it has made since his death, for he was very successful in winning popularity and was early appointed court-painter to the king of Saxony. Dietrich's eccentricity lay in the fact that he seemed incapable of designing a strictly original composition. His subjects were usually genre, and he deliberately copied the works of other painters, chiefly of the Dutch and Flemish schools. The works of Rembrandt received his special attention. He painted with facility, showing excellent technical knowledge and making sufficient changes in his copy of the picture whose *motif* he borrowed to prevent the two works from being strictly identical. It does not appear that there was any concealment or fraud on the part of the artist in practising this sort of art, but the popularity he was able to obtain under such circumstances affords a fair measure of the low state of the art of painting in Germany at that period.

*Martin von Knoller*, born in the Tyrol in 1725 and died in 1804, a subject- and history-painter, was one of the best German artists of the eighteenth century. The son of an artist, he was sent to Rome, where he studied under Raphael Mengs (*q. v.*); thence he went to Venice, where he passed the remainder of his life, although most of the results of his art-career are to be seen in the churches of Würtemberg and the Tyrol. He excelled in fresco-painting, in which he showed more facility than in oil. At Munich there is an *Assumption of the Virgin* by Knoller that is creditable to his reputation. His style was characterized by a flowing brush and spirited composition.

*Daniel Nicholas Chodowiecki*, a native of Dantzic, was born in 1726 and died in Berlin in 1801. He was one of the chief miniature-painters of an age in which this art was carried to a degree of excellence never since surpassed. Chodowiecki had the good luck to be the son of a merchant in easy circumstances, himself an amateur miniaturist, and thus every facility was afforded him for the pursuit of art. After following this branch of painting for several years he abandoned it for etching, in which he became even more successful. It is said that he executed upward of two thousand etchings, representing scenes from every-day life, often with a satirical turn that won for him the title of "The Hogarth of Berlin." Among other honors, he was named director of the Academy of Arts at Berlin.

*Maria Angelica Kauffmann*, although a native of Germany, became so identified with the British school of that period as a member of the Royal Academy that she has been more particularly described in the section on British art.

*Anton Raphael Mengs*.—We might go on to speak of such mediocre artists as Anton Graff (1774-1832), Christian Bernard Rode (1725-1797), and others, were their merits sufficient to call for description in our limited space; but we must proceed to a discussion of the career of Anton Raphael Mengs, altogether the most considerable figure in the history of German painting in the eighteenth century. Although much of his life was passed in other lands, he may justly be considered a German painter. Mengs was born at Aussig, in Bohemia, in 1728, and died at Rome in 1778. His father was a miniature-painter whose devotion to art induced him to name his son after Correggio and Sanzio. Mengs was thus called from his baptism to tread in the footsteps of the great artists whose names he bore.

In childhood Mengs was taken to Dresden to study the paintings of the royal galleries, and at thirteen was placed in the schools of Rome. It is to these early influences that we owe the bias which guided the art of Mengs. He was not in any sense great as were the men whose colossal genius produced the wonderful achievements of the Italian Renaissance, but his scholarly mind and his reverence for the masters led him to follow in their steps with a dignity that commands respect, and inspired him repeatedly to produce works that are in advance of anything in the region of "high art" painted during that period. He was probably the greatest painter of continental art in the eighteenth century.

In 1744, Mengs returned to Germany and was appointed court-painter to the king of Saxony, and painted a *Holy Family*, one of his best works. Returning to Rome, he painted for Lord Percy a fine copy of Raphael's *School of Athens* and began to paint in fresco. One of his most successful works with this medium was the *Apollo and the Muses* in the Villa Albani. Mengs was after this invited to Madrid, where at different periods he passed several years and decorated the royal palaces. The *Apotheosis of Trajan* on the ceiling of the banqueting-hall at

Madrid is one of the noblest art-creations of the century. His style was large and noble, and he had a fine feeling for ideal beauty. Refined in taste, he lacked creative individuality, as is shown even by his best work, *Parnassus* (pl. 50, fig. 1), painted in fresco upon a ceiling of the Villa Albani at Rome. The picture is pleasing by its brightness of tone and the clear arrangement of the composition, but the Apollo reminds us of the Belvedere statue, the Muses are imitations of Greek art and of Raphael. If he had not begun to paint in miniature, it is probable that there would have been more freedom and grandeur in his large compositions. As it is, he served to bridge over the otherwise unimportant interval between the earlier and the later periods of German painting.

*Asmus Jacob Carstens*, the true reformer of German art, was more profound and more original. He continued the good work of Mengs in keeping alive a feeling for genuine art in Germany, and, more than any other painter of that period, probably, led the way to the revival of German painting in the following period. He was born in Sleswick in 1754 and died at Rome in 1798. The early years of Carstens were not favorable to the pursuit of art. His father, a miller, died when the child was nine years old, and his mother, who took pride in his precocious talents, died soon after. The guardians of the lad apprenticed him for seven years to a wine-merchant. By great exertion the youth saved enough to purchase exemption from the last two years of his apprenticeship, and went to Copenhagen. He there earned a living by drawing portraits in red chalk, and attracted attention by ideal compositions suggested by national legends, such as the *Death of Balder*. He then worked his way as far as Mantua, where he studied the works of Giulio Romano. Returning to Lübeck and resuming portrait-painting, he was enabled after a time, through his carefully-painted *Fall of the Angels*, to enter the Academy at Berlin, and eventually he received from the king a travelling pension which carried him to Rome. There, as a result of the study of the masters, Carstens produced his greatest work, *Visit of the Argonauts to the Centaur Chiron*.

As illustrative of his most characteristic productions, we give an outline of his *Birth of Light* (fig. 3), where he depicts the creative force of the Divine Spirit sweeping with Night through chaotic space; the genius of Light, born of these two, uplifts his torch joyously. This drawing suggests Michelangelo without being imitated from him. Another of his compositions (fig. 2) represents a scene from the ninth book of Homer's *Iliad*. Achilles sits wrathful in his tent, receiving Ulysses, Ajax, and Nestor, the three ambassadors of Agamemnon. Carstens remained at Rome until his death, in spite of the royal orders to return to Berlin, conscious, doubtless, that to abandon the paintings of Raphael and Michelangelo would be to deprive himself of his sources of inspiration. Like Mengs, his abilities were only of a secondary order, for he drew force and inspiration from the study of the works of others rather than from the study of nature and from the depths of his own consciousness. Such art serves

to maintain the arts alive, but neither advances them nor adds aught to the art-ideas of the world. Michelangelo said, "He who walks behind another will never pass by him." It remained for a later age to resume in Germany the direct study of nature as the source of all true and higher art. It is not the subject, but the amount of nature or original thought it contains, that entitles an art-work to be considered great. Every school of great art has obeyed this fundamental principle.

*Gottlieb Schick*, born at Stuttgart in 1779 and died in 1812, was a painter of genius, and his works evince careful thought and finish in execution. He studied first under David, then at Rome, where he came under Carstens' influence. Schick's portraits and historical pictures are alike excellent. His *Apollo among the Shepherds* (*pl. 50, fig. 5*) is an allegory showing the awakening of the human intelligence by means of poetry and music; intense sympathy, emotion, and joy are reflected in the faces of the listeners, and the two lovers begin to understand the harmony of souls.

#### IV. GERMAN PAINTING IN THE NINETEENTH CENTURY.

The Northern races have been given to serious and deliberate attempts to create schools of art and literature based on certain intellectual principles. The Latin races, having a truer perception of art-laws, have rarely imitated such movements, nor among the Germanic races do we find that it is the poets or artists of the highest order who have conceived such impracticable ideas regarding art-progress. Intellectual, serious, devout characters like Wordsworth, Holman Hunt, and Overbeck have selected poetry and art as modes for expressing a revival of certain ideas which cannot be revived, for they came spontaneously as the result of certain conditions which cannot be repeated. Such movements, therefore, can under no circumstances have more than a temporary influence, and do little to aid the progress of the fine arts; but they demand attention as signs of the time, while the sincere motives of their authors command respectful consideration. The school of painting which indicated a revival of the art-spirit in Germany has only a moderate claim to be called German. Its founders were Germans, but their aim was to imitate Italian mediæval art, both in spirit and in composition: they studied and lived in Italy and drew their inspiration at Rome. They may be called German painters because their attempt was born of the seriousness of the German character.

*Religious School: Friedrich Overbeck.*—The movement began with Friedrich Overbeck, who was born at Lübeck in 1789 and died at Rome in 1869, aged eighty. At the age of eighteen he went to Vienna to study, having already formulated his theory of a revival of art by studying and imitating the painters who preceded Raphael, on the principle that if he produced such grand results by studying his predecessors a revival of true art, by parity of reasoning, should come from the same sources of inspiration that had created the art of Raphael. Overbeck did not perceive that

Raphael was great because he had an incomparable genius, and because that genius was the final outcome of an art-evolution culminating after several ages of æsthetic activity. It is quite another process, without such a preliminary and preparatory evolution, to undertake to found a school based on a distant period of action whose activities came to an end ages ago.

The motives of Overbeck and his disciples were excellent, but their logical conclusions were deduced from false reasoning. Wherein Overbeck differed from Mengs was in following through thoughtful deliberation what Mengs had done merely from artistic inclination. Overbeck was also first a man of deep religious convictions, and secondly a painter. It was this that led him to abandon Protestantism and become a Roman Catholic, in order that as a devout Romanist he might more thoroughly enter into the spirit of mediæval painting. The motive was worthy of respect, although here, again, this art-reformer reasoned illogically. The poet, the painter, are born; the quality of their work cannot be marred or made by extraneous influences that may come after the character has assumed its final shape and direction.

Another, lesser aim of Overbeck and the new school was to avoid the fault they attributed to the Dutch school—of not being able to idealize the real. As has been well observed, the new school failed to realize the ideal. Reaching out after the ideal, they treated it in a style so cold and severe, so purely intellectual, that it failed to produce on the art-world any impression adequate to the earnestness and effort expended.

At the same time, the dearth of genuine art-feeling in Germany at that period made every attempt in that direction welcome, and the school of Overbeck did not fail of recognition and honor. In 1810, having been expelled from the Academy of Vienna by reason of differences with his preceptors and associates, Overbeck took up his residence in Rome, where he gathered about him a coterie of kindred spirits, who became known as the "Nazaries," or pre-Raphaelites. He remained faithful to this school throughout his life, and as illustrative of his general method we refer to Figure 4 (*pl.* 60), from his picture of *Jesus and Barabbas*.

The art-work of Overbeck divides itself into two parts—his oil-paintings and his frescos. Of the former, the most noteworthy are the *Christ on the Mount of Olives*, now at Hamburg, the *Triumph of Religion in the Arts*, and the *Descent from the Cross*, which is at Lübeck. Among his most meritorious frescos is a *Vision of St. Francis*, at Assisi. It is evident that sincere piety was the moving principle of this artist's work; but piety alone is not sufficient to make a good painter.

*Peter von Cornelius*.—Probably superior in talent to his master, if not also as a religionist, Peter von Cornelius holds an important place in the German school of the early part of this century. He was born at Düsseldorf in 1783 and died at Berlin in 1867. In his boyhood he displayed a precocious talent for drawing, and this continued to be the chief quality of his art. As a colorist he was never distinguished. In 1811 he went to Rome and joined the school of Overbeck, into which, finally, he might

have been completely merged if he had not, happily for his art, been appointed director of the Academy at Düsseldorf. Soon after, he received from the crown-prince of Bavaria a commission to decorate the Glyptothek at Munich with frescos. Of this series, the *Destruction of Troy* (pl. 60, fig. 1) is a powerful work, as affecting and inspiring as a tragedy by Æschylus. At Munich he was appointed director of the Royal Academy. In 1840 he left Munich to execute a commission received from Frederick William IV. to decorate with frescos the Campo Santo at Berlin. Of the cycle of pictures from the Apocalypse which form the subjects of these frescos, we illustrate in Figure 2 the *Descent to Earth of the Heavenly Jerusalem* "prepared as a bride adorned for her husband."

In these positions Cornelius exerted an important influence upon the rising art of Germany and produced works of some originality—far more so, indeed, than would have been the case if he had remained at Rome. His frescos are chiefly from the Holy Scriptures and the *Nibelungenlied*. There is a classic dignity and grandeur of design in these works, which were the legitimate precursors of the noble allegorical paintings of Wilhelm von Kaulbach (q. v.). It is to Cornelius rather than to Overbeck that recent German painting may look for its founder.

*Friedrich Wilhelm Schadow*, son of Gottfried Schadow, the sculptor, was a pupil of Cornelius, although the fame he acquired was for works of an original character. Schadow was born at Berlin in 1789 and died at Düsseldorf in 1862. Among other honors, he was appointed director of the Düsseldorf Academy—an institution at that time of far greater relative importance than it is at present. Schadow excelled in careful, conscientious treatment of a subject; his drawing was easy and flowing and he worked with rapidity, but there was little grandeur or imaginative power in his conceptions, which are pleasing rather than impressive. Among his best works are a *Holy Family*, at Munich, and the *Four Evangelists*.

*Ernst Deger*, born at Bockenheim in 1809 and died in 1885, studied at Düsseldorf under Schadow. As a painter of religious subjects Deger surpassed his contemporaries. In the *Madonna and Child* (pl. 61, fig. 2) is seen the sweet seriousness that characterizes his Madonnas, and the work which he performed, in conjunction with his friends Carl Müller (born in 1818) and Franz Ittenbach (1813–1879), for the Church of St. Apollinaris near Remagen and for the chapel of Stolzenfels Castle, displays his talent for fresco-painting and for compositions on a large scale.

*Philipp Veit*, born at Berlin in 1793 and died in 1878, was another distinguished artist who entered heart and soul into the theories and practice of Overbeck. He was of Hebrew descent on his mother's side, which, however, does not appear to have influenced his religious views. He went to Rome and adopted a style simple and severe, following with sacred subjects a style like that of David, with imitations of ancient classic art. In 1826 he became director of the Academy at Frankfort. One of the rooms of this building contains his fresco representing the

introduction of Christianity into Germany; that country and Italy are typified by two figures, one on each side. The *Germania* (pl. 61, fig. 4) is a fine, thoughtful expression of the calm, cultured spirit which characterized the Germany of Veit's day, and which the energetic political activity of our own time has not wholly overcome. He passed his last years at Sachsenhausen. Among his more important works are the *Seven Years of Plenty* and an *Assumption of the Virgin*.

*Eberhard Georg Friederich von Wächter*, history-painter, was born near Tübingen in 1762 and died at Stuttgart in 1852. Wächter, who displayed thought and intelligence in many smaller works, won his chief fame by a large picture of *Job* (pl. 50, fig. 4), which represents him sitting among the ashes, crushed under the weight of his misfortunes; his three friends sit near by, in deep, sympathetic silence.

*Heinrich von Hess*.—Another prominent partisan of Overbeck, although not a pupil of his, was Heinrich von Hess, born at Düsseldorf in 1798 and died in 1863. He occupied public positions, and painted a *Christmas Eve* for Queen Caroline, and *Faith, Hope, and Charity* for the Leuchtenburg Gallery at St. Petersburg.

*Johann Bonaventura Genelli*, born at Berlin in 1803, studied first at the Academy of Berlin, then under Cornelius and Overbeck at Rome, and in 1835 settled at Munich. Genelli followed in the footsteps of Carstens. He loved to use Greek mythology as a vehicle for the expression of his ideas and to create in its spirit. Figure 10 (pl. 61) is a scene from his *Life of an Artist*. Genelli himself, in the prime of manhood, sits upon the ground and leans on Hope, who is feeding a Chimæra from a drinking-cup, symbolizing the soul tortured by unsatisfied yearning and effort. Genelli died at Weimar in 1868.

*Moritz von Schwind* was born at Vienna in 1804 and died at Munich in 1871. Schwind blended romanticism with modern life. His scenes from Thuringian history in the Wartburg impress us like old ballads; in depicting the life of St. Elisabeth he has shown her practising works of mercy or receiving and sheltering a poor woman and her children (fig. 7). His peculiar genius found its fitting field in subjects taken from fairy-tales. One of these, from *The Seven Ravens*, is illustrated in Figure 8.

*Charles Rahl* was born at Vienna in 1812 and died in 1865. Rahl's study of the Venetians had made him a brilliant colorist, and it is to be regretted that the masterly battlepieces and ingenious symbolic groups and figures which he projected for the Museum of Weapons in the Vienna Arsenal were never carried beyond the stage of design. A series of pictures painted by him for the corridor of the university at Athens shows the progress of Greek culture from Prometheus, the bringer of light, down to Paul, the preacher of the Word, and is at the same time an allegorical representation of the different branches of science and learning. We give from this series the picture symbolizing *Philosophy* (pl. 60, fig. 8).

*Julius Schnorr von Carolsfeld*, a pupil of Overbeck, was an important factor in the German art of this period—partly, it would seem, because he did not altogether adhere to the severe style of his master. Schnorr was born at Leipzig in 1794 and lived until 1872—a long life crowned with esteem and honor. At Rome he painted both sacred and classic subjects, such as the *Marriage at Cana* and the *Orlando Furioso*, the latter in the Villa Massima. Schnorr's most celebrated works are in Munich, where he decorated the Nibelungen halls and the Emperors' Hall of the Alte Residenz with scenes from German legend and mediæval history. Not less fine are his *Bible Illustrations*, a grand achievement of Protestant art. We select from them the chaste, charming picture, *The Wedding-night of the Young Tobias* (pl. 60, fig. 3).

*Wilhelm von Kaulbach*.—There was a certain grandeur of conception united with simplicity of composition in the designs of Cornelius that prepared the way for Kaulbach, the greatest German artist since Dürer—one of the greatest artists, indeed, of modern times. Kaulbach was born at Arolsen, capital of the principality of Waldeck, in 1805, and died at Munich in 1874. In him the tendencies of the Romano-German and the Düsseldorf schools found a fitting exponent and conclusion. Taking up art where they left off, he produced works that place him in the front rank of German painters. He studied art at Düsseldorf under Cornelius. It is not often that master and pupil are alike so worthy. It was largely due to this excellent training that Kaulbach obtained that mastery in drawing in which he surpassed every artist since the Italian Renaissance. Although not deficient as a colorist, yet this was less a feature of the paintings of Kaulbach than were the drawing and the bold, massive composition.

Kaulbach's work was so varied in kind, so vast in quantity, his genius was so prolific, his imagination so vivid, that in the limits of a brief paragraph only a very general idea can be conveyed of one of the greatest masters in pictorial art the world has seen. Happily, the character of his art was such that it is capable of being photographed with reasonable justice to the original, and thus the paintings of few artists of the century are more widely known. But, while devoting much attention to illustrations such as those for "Reynard the Fox" or designs for the Bible and Shakespeare, the genius of Kaulbach found full scope only in classic, historic, and religious allegory, in designs intended for the decoration of museums and palaces on a scale commensurate with the sublimity of his conceptions. Probably the masterpiece of Kaulbach is the grand series of decorative paintings in the new museum at Berlin, of which the subjects are *The Tower of Babel*, *The Destruction of Jerusalem*, *Battle of the Huns*, and the *Reformation*, together with colossal figures of *Moses* and *Solon*, *Legend*, *History*, and the like. For want of space we can give only one of these figures, *Legend* (fig. 5), and a symbolical representation of the present age (fig. 6). In a more tender and popular vein are such works as his *Maternal Love*.

In some of his compositions Kaulbach exhibited a talent for comedy

and satire as well as for tragedy. His figures are drawn with masterly force and academic correctness, and his style has in it that grasp of a subject, that rush, energy, and power, which we see in Michelangelo's *Last Judgment*. Kaulbach, like all minds of the first order, identified his genius with the vital questions of the age in which he lived, and, pursuing a course exactly opposite to that of Overbeck, made it his aim to free art from the Church and thus advance the emancipation of the human intelligence from clerical domination. He is one of the few painters of the age whose work is for all time and all men, universal in its scope and results. Like all minds of his order, he founded no school; for to do so would require minds of similar grasp, and such are rare and follow paths of their own as a law of their being.

*Contemporary German Art.*—With Wilhelm von Kaulbach we are brought face to face with recent and contemporary German art, and confronted with a system that increases the difficulty of properly considering within our circumscribed limits the painting of this period in Germany. In France and in Great Britain the centre of national art-development is at the capital, Paris or London; but it has always been otherwise in Germany and Italy, where independent or confederate states having the same race-tendencies, but several distinct governments and capitals, have offered a number of centres of art-development. This fact was never more apparent in Germany than at present, owing to the wide diffusion of organized art-education under government patronage. Thus we have the schools of Berlin, of Munich, of Vienna, of Stuttgart, of Düsseldorf, etc., each of which is in a flourishing condition and presents individual features of its own. This fact, together with the encouragement afforded, makes the number of excellent painters increasingly numerous.

One may speak in general of the seriousness of German artists or of some other quality common to all, but he cannot speak with exactness of a contemporary German school of painting: he must speak rather of German schools, and then particularize the leading painters that belong to them. Academies have for a long time existed at all the art-centres, but it is only within one or two generations that all have exhibited a common activity and equal share of opportunities and talent that create a healthy rivalry.

*Düsseldorf School.*—Of the German art-centres now in prosperous condition, that of Düsseldorf takes precedence in point of time. It was reorganized under Cornelius, and at once became a power. Its pupils acquired national renown, and many of them were in turn invited to establish or take charge of academies and chairs elsewhere. It was at Düsseldorf also that the usage began of foreign art-students—Norwegians, Greeks, Poles, Russians—coming to study painting in Germany. Compared with other art-centres of Germany, at present that of Düsseldorf is somewhat in eclipse. This, however, should not lead us to forget what an important influence its academy exerted in the revival of art, and how many of the instructors

who have aided to build up the academies of Berlin and Munich first gained distinction at Düsseldorf—such, for example, as Ludwig Knaus.

The influence of the Düsseldorf school on the early painters of America was important, but not to their advantage; for the color and technique of that school were not satisfactory, and, except in the matter of drawing, its direct influence has not been of great value. It is a remarkable fact that, in spite of this influence, some of the finest modern painters of Germany have worked at Düsseldorf, although in an entirely different style from that prevailing there.

*Andreas Achenbach.*—Of these, one of the most important is Andreas Achenbach, who was born at Hesse-Cassel in 1815, and is now, consequently, well advanced in years. Achenbach has been appreciated; his paintings have been popular with connoisseurs, and he is knight of the Order of Leopold, chevalier of the Legion of Honor, and member of numerous academies. He has travelled much, and is both a landscape- and a marine-painter; in each department he has excelled.

*Eduard Bendemann*, born at Berlin in 1811, successor of his father-in-law, Schadow, as president of the Academy of Düsseldorf, is one of the most noted and meritorious of the many who have built up that famous academy. He is member of numerous art-institutions, and has received many honors and decorations. Of Jewish origin, Bendemann has devoted his enthusiasm and his energies to representing scenes from the history of Israel. The *Captive Israelites mourning by the Waters of Babylon* (pl. 61, fig. 3) is a beautiful and dignified composition which produced a powerful impression in Germany. *Poesy and the Arts* is another admirable painting. The style of Bendemann combines the epic and the idyllic, and is characterized by a lofty stateliness.

*Alfred Rethel*, born at Aix-la-Chapelle in 1816 and died in 1859, was another prominent painter of Düsseldorf. His field was history-painting in oil and fresco, and one of his most important works was a series illustrating the career of Charlemagne, in the council-chamber at Aix. One of these, illustrated in Figure 7 (pl. 60), shows Charlemagne leading his Christian warriors victoriously against the Mohammedan Arabs. The feverish activity of Rethel's imagination was the precursor of a melancholia that shortened his days.

*Berlin School: Charles Frederick Lessing.*—The Berlin school acquired prominence by including among its pupils and professors such a painter as Charles Frederick Lessing, born in 1808 and died in 1880. He studied at Berlin, and almost every honor awarded to an artist from popular appreciation was in turn awarded him. Lessing was at once a great history-painter and a landscape-painter. In the latter department he reached honorable distinction, affecting especially scenes invested with sentiment and romance. His work may be appreciated in the *Evening Landscape* (pl. 61, fig. 1)—a scene no less harmonious in tone than careful and precise as regards the details of its execution. But it is in history-painting that he achieved his greatest triumph of his most celebrated paint-

ings is his *Martyrdom of Huss*. The style of Lessing is massive and dignified, but a little cold.

*Rudolf Friedrich Henneberg*, born at Brunswick in 1826, was a painter of more fire than Lessing, and gave promise of great achievements; but he died, in the prime of his powers, in 1876. He painted a number of hunting-scenes in fresco for the palace at Charlottenburg. One of his finest and most spirited compositions is the painting entitled *The Fortune-Seeker*, in the National Gallery at Berlin.

*William Camphausen*, battle-painter, a native of Düsseldorf, and one of the most noted students of its Academy, was born in 1818. His color is poor and his style conventional, but there is apparent, in spite of these defects, a certain originality which, coupled with a popular choice of subjects, has given him much success, especially with the court-circles of Germany. The wars of Frederick II. gave him the first impulse toward historical portraits, representations of battles, and historical genre-pictures. In his picture of *Frederick the Great* (pl. 59, fig. 1) the king is represented on his favorite gray in full gallop, while with eagle glance he observes the hostile columns in the distance. Among Camphausen's more important works are *Taking the Intrenchments at Düppel* and *Puritans Watching the Enemy*. This artist has been very prolific, and his paintings are found in many private galleries. Camphausen died in 1885.

*Ludwig Knaus*.—One of the most prominent painters now living in Berlin is Ludwig Knaus, born at Wiesbaden in 1829, who studied in the Academy at Düsseldorf and afterward became professor there; subsequently he was invited to a similar position at Berlin. He is a genre-painter who excels in representing the drama of humble life—its joys and sorrows, marriages and funerals. Few genre-painters of the age equal Knaus. Genre is the field in which the German painters of the present period have developed greatest strength. Knaus has also been successful in his studies of child-life. Of this class of subjects are the *Children's Festival*, *My Little Brother*, and *The Kittens* (pl. 56, fig. 2). L. Vollmar paints in a similar vein. We give *The Picture Book* (pl. 56, fig. 3) as an example of his compositions.

*Benjamin Vautier*, a painter of scenes from peasant-life, was born at Morges, on the Lake of Geneva, Switzerland, in 1829. His father intended him for a scientific profession, but his predilection for art so strongly manifested itself that he was allowed to become a pupil in the studio of an artist at Geneva, where he received his preliminary training in drawing. His tutor having declared that young Vautier had no especial talent for art, the boy submitted to his father's wish and was apprenticed to an enameller. Eventually, however, in 1850, he was admitted a pupil at the Academy of Art at Düsseldorf, and after a three years' course of study entered the studio of Rudolf Jordan (born in 1810), under whose direction he produced his first notable painting, entitled *A Wedding in the Schwarzwald*, a composition that showed an artistic power of high order and won for the young painter well-merited applause. After studying in Paris one year he settled at Düsseldorf in 1857. His chief works are *A Courtier*

and Peasants of Württemberg, First Dancing-lesson, After the Burial, Consulting his Lawyer, Caught in the Act, and In the Church (pl. 55, fig. 4), which latter illustrates the individuality of his art.

*Johann Georg Meyer*—better known as Meyer von Bremen—a pupil of Düsseldorf, was born in Bremen in 1813 and died in 1886. He is probably the most widely-popular genre-painter of Germany, if not of Europe. He produced a great many works of nearly uniform merit, representing simple bits from peasant-life, charmingly painted. It is true that his style is rather too finished for those who prefer the robust methods now in vogue; but when all is said, few painters have so touched the popular heart as Meyer von Bremen. In Germany he has been called "Kinder-Meyer," as his pictures for the most part represent children. The *Evening Prayer* (pl. 56, fig. 4) exemplifies this feature of his art.

*Munich School: Franz Defregger*, born at Stronach in 1835, a student at Munich under Piloty, is one of the most prominent artists of that school, and also makes genre his field, especially Tyrolese peasants. The style is strange and spirited and the characterization quite brilliant, but we cannot always approve of his method of blending colors. In 1868 he produced his first picture, *Speckbacher and his Son Anderl*, which laid the foundation of his fame. This was followed by *The Wrestlers* and *The Brothers*, both of which were successful and added to his popularity. As an example of the keen insight possessed by Defregger into the phases of human nature we give his *Amateur Mountaineer* (pl. 57, fig. 2).

*Julius Robert Beyschlag* was born at Nördlingen, Bavaria, in 1838; he studied at the Munich Academy under Philippe Foltz (born in 1805), and thereafter widened his culture in Paris and in Italy. Beyschlag is one of the foremost of contemporary German painters in genre, and his compositions exhibit decided characteristics of ability and excellent technical skill. He has produced works of such exceptional merit as *Psyche*, *Iphigenia*, *Orpheus and Eurydice*, *Minne*, *The Wedding-procession*, *Spring-time Promenade*, and the *Happy Mother* (pl. 58, fig. 1).

Some of the ablest genre-painters of the Munich school are foreigners—sometimes a Greek, like Nicolas Gysis (born in 1842); sometimes a Russian, like Albert Kowalski; sometimes an American, like Toby Rosenthal (q. v.), a very clever Californian; but generally they are Poles, like Jan Chelminski (born in 1851) or Josef Brandt (born in 1841), the latter a very talented depicter of Cossack life. They all affect the low tone now so decided a characteristic of Munich art.

*Toby Edward Rosenthal*, an American of German parentage, was born at New Haven, Connecticut, in 1848. His first lessons in the practice of his art were under the direction of a Spanish painter in San Francisco, California, in 1861; in 1865 he went to Munich, where he entered the Royal Academy, studying there for two years. After further instruction as a pupil of Professor Raupp he again entered the Academy, where he remained seven years under the tuition of Piloty, and subsequently opened a studio in Munich. Mr. Rosenthal will be remembered through his pic-

ture of *Elaine*, exhibited at the Centennial in Philadelphia in 1876—a painting of excellent technical qualities and notable dramatic power—which attracted much attention. Among his other works of merit are the *Young Monk in the Refectory*, *Forbidden Longing*, *Who Laughs Last Laughs Best*, *Girls' Boarding-School Alarmed*, *Empty Place*, and *The Trial of Constance de Beverley* (pl. 57, fig. 4).

*Friederich August Kaulbach* was born in 1850 at Munich, where his father, *Friederich Kaulbach*, a nephew of the famous German painter *Wilhelm von Kaulbach* (q. v.), lived at the time. His father subsequently removed to Hanover, and young Kaulbach, after learning the rudiments of his art there, was sent to study under *Kreling* at the School of Art at Nuremberg. He eventually settled at Munich, and has achieved a distinguished position among contemporary German artists. His compositions have a lyric trait, a carefully-measured balance, suggestive of cadence, which is specifically expressed in his *Reverie* and in the picture of *Harmony*, illustrated in Figure 1 (pl. 56).

*Subject- and History-Painters: Carl Theodor von Piloty.*—Of subject- and history-painters there is now no dearth in Germany, nor has there been since *Wilhelm von Kaulbach* came to the front. Of these, none has exercised wider influence than *Carl Theodor von Piloty*, who was born at Munich in 1826, studied there, wrought there, and there died in 1886. To the idealistic manner and excellent drawing of Munich, Piloty added the realistic and analytic tendencies and the effectiveness of coloring which had been developed in France and Belgium, and thus founded a new school. His reputation was firmly established in 1855 by his picture of *Seni beholding the Dead Wallenstein*. As an example of his work we give his painting representing *Wallenstein on his Way to Eger* (pl. 61, fig. 6)—a scene from the period of the 'Thirty Years' War. Piloty's influence was great because he had many pupils, of whom a large number have acquired celebrity. It is a noteworthy circumstance, however, that they have in most cases abandoned his style, which was somewhat conventional and theatrical, and adopted methods suggested by a study of the old Flemish and Dutch masters; hence the present Munich school. Piloty had an aspiring, ambitious genius covering vast canvases with grandiose sensational compositions, such as *Thusnelda at the Triumph of Germanicus*. Such immense historical works are excessively difficult to represent, the tendency being to overload them with detail that smells of the lamp.

*David Neal.*—One of the artists who have kept most closely to the instructions of Piloty is *David Neal*, born in Lowell, Massachusetts, in 1837—an American thoroughly identified with German art, being settled permanently at Munich. Less facile than his master, but more careful and methodical, Neal in several of his works has achieved results more satisfactory than Piloty ever reached except in his great painting of *Seni beholding the Dead Wallenstein*. Mr. Neal is the first American on whom was bestowed the honorable distinction of the great medal, the highest

gift of the Royal Bavarian Academy of Fine Arts—for his *First Meeting of Mary Stuart and Rizzio*. Among his other works are the *Return from the Chase*, *James Watt*, a large historical picture, and *The Burgomaster*.

*Alexander Liezen-Mayer*, now a resident of Munich, was born at Raab, Hungary, in 1839; he studied under Piloty. He is best known through his illustrations of Goethe's *Gallery* and other poetical works. Of his pictures illustrating "Faust" we give *Margaret and Martha* (pl. 58, fig. 2). His *Maria Theresa of Austria nursing the Poor Woman's Child* is one of his familiar works. He has also been successful in historical scenes.

*Hans Makart*.—Far greater as a colorist and less correct in drawing, and inclined to sensationalism as well as to voluptuous effects, was Hans Makart, born at Salzburg in 1840, a Viennese who, after studying at Munich, identified himself with Vienna, where he settled and began his first historical picture, *Catharine Cornaro*, now in the National Gallery at Berlin, for which he received twenty-five hundred pounds. The reputation of this artist dates from about 1868, and he achieved a great name before his early death in 1884. An admirable example of his style in subject-painting is given in *Spring-time* (pl. 57, fig. 3). Makart employed a brilliant scheme of color resembling that of Veronese, and he wrought with the fire and speed of an improvisatore.

*Karl Franz Eduard von Gebhardt*.—Of art-tastes similar to those of Makart, Gustav Richter (1822–1884) and Carl Becker of Berlin (born in 1820) are very prominent subject-painters, selecting glowing scenes somewhat stagey and lively in color, but never exhibiting any depth of thought. Totally different is Eduard von Gebhardt (born in 1838), a thoroughly serious painter, of great earnestness and unquestionable ability. His *Last Supper* is one of the most important religious paintings executed since the Renaissance.

*Gabriel Max*.—Of a similar cast of mind, but more secular in his choice of subjects, Gabriel Max of Munich, born in 1840, holds a very prominent position in the contemporary art of Germany. Though his paintings are pitched on a minor key, Max has a firm hold on the heart of the public. He is a good colorist, an admirable draughtsman, a thorough technician, and a master in suggesting moments of horror, as in *The Last Token* and *The Lion's Bride* (pl. 55, fig. 3).

*Arnold Böcklin*.—Equally serious, but far more versatile and imaginative, Arnold Böcklin, a Swiss, born at Basel in 1827, but identified with the school of Munich, is in some respects one of the greatest of living painters. His works are not of a popular cast, and are little known out of Germany, but they show that profound sentiment which perceives a subtle analogy between the phases of nature and the vicissitudes of human life, its passions and tragedy. Occasionally, as in his superb painting of a *Merman sporting with a Sea-serpent in a Storm*, Böcklin seems to give an untrammelled rein to his imagination. But it would be impossible to foretell what subject he would be likely to take up next, whether the figure, a deserted *Villia by the Sea*, an *Anchorite in his Rocky Home*, or a *Sea-idyl*.

Böcklin is a painter entirely *sui generis*, a master of technique and at the same time a profound poet in color.

*Landscape-Painters:* *Friederich Johann Christian Ernst Preller* was born at Eisenach in 1804 and died in 1878. In 1835 he went to Weimar, where he was appointed court-painter and executed a number of historical Thuringian landscapes for the grand-ducal palace. He achieved notable success in his Northern landscapes and coast-scenes and in his illustrations of the *Odyssey*. The *Landscape* (pl. 61, fig. 11) is one of the compositions in which Preller illustrated the *Odyssey* with scenery that stands in such perfect harmony with the human figures and the tone of the Homeric poems. Here we have Hermes coming to give counsel to Ulysses, who is meditating in the garden of Circe. Preller gives a classically noble expression to reality; he is at once realistic and poetic in style.

*Otto Sinding*, a Scandinavian, born at Kongsberg in 1842, but practically a Munich artist, in his feeling for the wild, weird effects of the sea resembles Böcklin, as in his remarkable painting called *The Mermaid*. No other coast-painter has ever presented the fury of the surf with such power. Hans Gude (born in 1825) is another clever marine-painter of the German school. Among Munich landscape-painters of the period Karl Rottmann (1798-1850) and Adolph Lier (1826-1882) justly hold a prominent place for representation of the serious aspects of nature. The *Lake of Nemi*, in the Alban hills (fig. 9), belongs to the Italian landscapes with which Rottmann decorated the arcades in the Hofgarten at Munich. The *Field of Marathon* is the most famous of his works.

*Wilhelm Kray*, a contemporary landscape- and genre-painter, was born in Berlin. He spent some time in Rome and Venice, and then settled at Vienna. The art-conceptions of this artist evince a poetic temperament, and his compositions are pervaded with a refreshing and unconventional idealism, which is rapidly gaining for him a widespread recognition. Among the most notable of his productions are the *Young Italian Woman with her Child*, *Fisherman and Mermaid*, *Night in the Bay of Naples*, *Bathing Women*, *Psyche*, and a *Neapolitan Idyl* (pl. 58, fig. 3).

*Animal-painters* are numerous in the present German schools, although of less relative ability than some of the English animal-painters. Anton Braith (born in 1836) is very clever as a painter of calves and heifers. In point of technical qualities he is far in advance of Friederich J. Voltz (born in 1817), who at one time had a great vogue, but the style of Voltz was pretty rather than forcible, lacking breadth and inclining to unnatural brick-reds. Voltz, however, had a keen appreciation of pictorial effects, and composed elaborate works with considerable skill.

*Battle-painters.*—Among German battle-painters of the present day Friederich Bodenmüller (born in 1845) and Anton von Werner (born in 1843) are deservedly famous. The contemporary French artists in this field are probably the ablest, but Werner is undoubtedly a painter of great power in grouping masses on a large canvas. He has illustrated a number of

the tremendous episodes of the late Franco-German war, and is in high favor at the imperial court.

*Adolf Frederic Erdmann Menzel*, born at Breslau in 1815, is one of the greatest of living painters in the management of elaborate compositions combining many figures. It is difficult to class him, for his field is generally human nature as it appears amid the busy throngs who crowd the bustling streets of a great capital. He is a master in costumes and draperies. Menzel has received many honors from the court of Berlin, as well as from other courts. Illustrations of the career of Frederick the Great and *Return of the Troops after the War of 1866* are his best works. A characteristic specimen of the former series of compositions is given in Figure 5 (*pl. 61*), representing the young king, in the happy days before the Seven Years' War, at table with his friends and turning toward Voltaire with an air of cheerful, courteous dignity. It is an historical genre-painting in the best style.

*Adolphe Schreyer*.—Among painters who combine animals—especially horses—with genre, the most important now living in Germany is Adolphe Schreyer, born at Frankfort-on-the-Main in 1828. Coming of a family of rank, Schreyer enjoyed every opportunity for culture, and has travelled much, especially in Southern Russia and the East, whence he has drawn inspiration for most of his canvases. His style is extremely bold, characterized by breadth and slashing masses of color. Among his *chefs-d'œuvre* are *A Charge of the Artillery of the Imperial Guard in the Crimea*, *Arabs Retreating*, *Winter Scene in Poland*, *Horses of the Irregular Cossacks*, and *A Wet Day in Moldavia*. The *Arab Horseman* (*pl. 59, fig. 2*) is a fine example of the style of this talented artist. Schreyer is undoubtedly one of the most masterly painters of the nineteenth century. The French have paid him the compliment of likening him in turn to their three great artists Decamps, Fromentin, and Delacroix.

*Ludwig Passini*, born at Vienna in 1832, has drawn his inspiration, like Schreyer, from abroad, although in a different field. Italy has been the country of his affections, and he has executed many exquisite Italian scenes, chiefly in water-colors. He studied in the Academy of his native city, but has generally had his studio in Berlin. He is one of the most prominent colorists of Germany. Among the most notable productions of Passini are *Boys playing Poggi*, the *Tasso-reader*, the *Procession of the Host*, and the *Zucca-seller*. Our illustration, *Curiosity* (*pl. 58, fig. 4*)—a bridge in Venice—is a very delicate piece of genre-work, and is eminently characteristic of this artist's truthful and vivid studies of Venetian folk-life. Ludwig Passini should not be confounded with the Italian painter Alberto Pasini, whose specialty is Oriental scenes.

*Portrait-painting*.—Portraiture in Germany is carried to a very high degree of excellence at the present time; in no department has a new style of the modern school of Germany more evident. It comes from a study of the works of Rembrandt and Franz Hals. It is characterized by a far greater breadth and freedom of hand.

traits executed in Germany during the previous age. One error, however, these innovators have fallen into which as time passes will tend greatly to impair the value of their works: in studying the old masters they have forgotten that their paintings were not so dark when first produced as they are now, after the lapse of ages, and they have imitated their sombre tone as well as their other qualities. It is easy to see that paintings done on this principle have nothing to gain by the mellowing processes of time, which must eventually reduce them to a mere face, like a white spot in a formless void of black.

*Wilhelm Leibl*, born at Cologne in 1844, one of the most prominent artists of the contemporary Munich school, is the apostle of this new movement. He is both a portrait- and a genre-painter; his genre-pictures are, however, realistic portraits of peasants rather than actual genre-compositions. Leibl revels in painting the hard-featured, roughly-clad peasants of the Bavarian hamlets, and the results are sometimes marvellous. He can also give, if he chooses, the delicate beauty of a lady's hand with a truth to nature that throws enthusiastic young artists into raptures. But he does not often so choose, and this leads us reluctantly to state that the essential coarseness of his nature prevents him from being as great an artist as his abilities might otherwise have made him.

The greatest artists generally combine with strength a certain refinement, apparent in their works, if not in their manners, but beauty, in the ordinary sense of the term, has little attraction for Leibl. Indeed, he says, "Beauty! I despise it!" Even amidst the homely uncouthness of German peasantry handsome men and comely maidens are to be found, but he seems to go out of the way to discover the homeliest types that can be traced in the hamlets of the Bavarian Alps. Leibl has been extremely useful, however, in leading painters away from the conventional style into which German art had fallen, and has given robustness to the new school that has sprung up in Munich.

*Franz Lenbach*, born in 1836, is probably the best portrait-painter now in Germany. With a style quite different from that of Leibl, he is fully his equal in technical qualities; if not superior in ability, his canvases give us more satisfaction. He devotes himself chiefly to portraiture, although sometimes making admirable copies from the masters, and ideal compositions—such, for example, as his young herdsman lying on the grass on a sunny day, shading his eyes with his hand, or the three Orientals standing in a magnificent group on the brow of a hill. He makes a careful study of character, and, being possessed of sufficient means to paint what he pleases, will not attempt the likeness of every one who applies. Having decided on taking a portrait, he is not satisfied with one position, but makes an oil-sketch from three or four different points, until he hits on the one which best suggests the individuality of the sitter. Lenbach's portraits of Von Moltke and Liszt are strong examples among many of the invariable results he achieves by such exact methods. He is not less successful in rendering the beauty or character of a woman's face.

Among the leading German portrait-painters are Hans Canon (1829-1885) and August Pettenkofen (born in 1823). Ludwig Loefftz (born in 1845), a Munich painter, rose rapidly from being a paper-hanger to be one of the leading portrait- and subject-painters of that school and a brilliant colorist. Rudolph Seitz (born in 1842) is most effective in decorative work, of which his paintings in the Rathhaus at Munich offer favorable examples.

*Wilhelm Lindenschmit*, born at Munich in 1829, a professor in the Academy, ranks after Lessing among the serious history-painters of the art of a people inclined to dwell on the sombre aspects of life. His scenes in the life of Luther are powerfully rendered, with an air of moral grandeur that is very impressive.

*Eduard Grützner* is the reverse of the above—a humorous satirist who reminds us of J. G. Vibert (born in 1840) and Vincent Chevilliard. Grützner was born at Karlowitz, near Neisse, in 1846. He was educated for the ministry, but he preferred the painter's vocation, and in 1864 he was enabled, through means furnished by the architect Hirshbery of Munich, to enter the Academy, where he studied under Piloty. He has been very successful, particularly in genre. His two earlier pictures, *The Cloister Beer-vaults* and *Falstaff at the Inn*, obtained for him the medal of honor at the Vienna Exposition of 1873. These were followed in 1874 by the masterly composition entitled *The Difficult Choice*, exhibited in the Permanent Exposition at Munich. Notable among his numerous recent works is a series of seven crayon pictures illustrative of Shakespeare's Falstaff, and a variety of compositions depicting cloister-life, tavern-scenes, and hunting-episodes. A good example of the latter is *A Huntsman's Tale* (pl. 57, fig. 1), which exhibits a felicitous expression of character and a skilful handling of the subject.

*Wilhelm Dietz*.—Of horse-painters with genre, Wilhelm Dietz (born in 1839) is one of the most important in contemporary German art: we do not find in his compositions the daring, energetic style and drawing of Schreyer, but in technical qualities, in light and shade, and in grouping, he is thoroughly artistic.

*Alexandre Wagner*, born at Pesth in 1838, a professor in the Academy of Munich, by the ambitious character of his compositions is one of the most widely known of German painters of the present day. A pupil of Piloty, he surpasses him in color and forcible drawing. In bold foreshortening and vigorous action Wagner takes a very high rank, but his works belong to the class which captivate the beholder at the first glance, but do not hold the attention like works of more subtle character. His is the art which belongs to the style of the Italian *bravura* rather than to that of the suggestive *sonata*. There is no denying, however, that there is real genius evident in such magnificent works as the *Roman Chariot-race* (pl. 59, fig. 3).

*Summary*.—In summing up the varied qualities of German art in the nineteenth century, we may say that it shows, up to the present time, a steady progress, a true perception of the principles underlying pictorial

art, a serious, dignified character imbued with a deep sympathy with the varying phases of human life and nature. It is weak, however, in color, and only a few of its painters have the power of suggestion such as we see in Turner or Corot. Like the English school, the paintings of the German school often lose but little by engraving. Of course there are notable exceptions to the rule, as we have abundantly indicated. The emancipation of German art from the artificial ideas of Overbeck and the conventional prettiness of the Düsseldorf school has at last been accomplished, and in consequence we may continue to look for good results for years to come. In no country is more done to extend the study of art. A paternal form of government, while often attended by results prejudicial to the best good of the people, has in this case proved a direct and decided advantage.

#### V. FLEMISH, DUTCH, DANISH, RUSSIAN, POLISH, AND HUNGARIAN PAINTERS OF THE NINETEENTH CENTURY.

After the decadence of the great schools of the Netherlands of which Rembrandt, Rubens, and Ruysdael were the chief exemplars, in no other country did the art of painting languish as it did there; but after the wars of Napoleon were ended and peace had once more settled over the Continent, the painters of the Low Countries seemed to feel a genial warmth, and there was a revival of art begun there which was important, although it had neither the magnitude nor the brilliancy attained by some of the contemporary painters of England, France, and Germany. Though, with one or two exceptions, there has been no great art in Belgium or Holland, there has been much that is pleasing and creditable. The qualities of the two distinct schools of these countries have been similar and of the general character of modern French painting.

*Flemish Painters: Hendrik Leys.*—One of the earliest and most successful of the painters of the recent Belgian school was Hendrik Leys, born at Antwerp in 1815 and died in 1869. Intended for the Church, his love of art would tolerate no such sacrifice of his abilities, and he became a student at the Academy of Antwerp. He adopted history-painting for his field, and his patriotism placed him in sympathy with the stirring episodes of Flemish history. Until 1851, Leys had a style that was neither original nor bad, being mildly conventional; but in that year his works showed a new departure in the method of expression. For want of a better name, some called this "pre-Raphaelism;" it was in reality a deliberate attempt to shake loose from the teachings of schools and make a closer study of Nature. In other words, it was realism. There can be little question that the later works of Leys are for this reason of more value—in quality, if not in thought—than his earlier paintings. Leys was a man of reflection and no small degree of imagination. He identified himself with the past, and is unsurpassed in the representation of life in the Middle Ages. He painted, not costume only, but also men; he was a

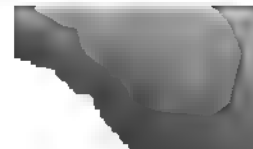
dramatist in color who depicted the emotions and passions, the humor and tragedy, of that turbulent period. The color of Leys's paintings was sometimes inclined to rawness, which may be one reason why he has never won the world-wide repute that some painters of apparently no greater talents have gained.

*Antoine Joseph Wiertz.*—Vast energy, extraordinary imagination, and weird power characterized the art of that most eccentric of painters, Antoine Joseph Wiertz, born at Dinant in 1806 and died at Brussels in 1865. He sketched with ease at the early age of four; at ten he painted a portrait, and at twelve engraved his own pictures; at twenty he took the grand prize of the Academy of Antwerp, and was sent to Rome to study. So far as he imitated any painter, Rubens was his master; but he resembled him only in the rapidity of his execution and the ambitious and energetic character of his subjects.

Wiertz executed pictures of vast size. *The Greeks and Trojans contending for the Body of Patroclus* is twenty feet wide by thirty long; the *Triumph of Christ* is on a canvas fifty feet by thirty. For the former he refused an offer of sixty thousand dollars; the latter was received with such acclaim that the Belgian government built the artist a studio on the plan of one of the temples at Paestum, on condition that he should leave his ideal compositions to the state. Since his death his works have been preserved in this building, which is called the Wiertz Museum. After settling in this studio the imagination of Wiertz turned toward the grotesque, the horrible, and sometimes the obscene. Some of these singular works were painted with great power. Among them are *The Child Burned*, *The Birth of the Passions*, *A Scene in Hell*, and *The Man of the Future regarding the Things of the Past*. Many of these paintings are done in a method invented by him and called *peinture mate*, combining the qualities of fresco- and oil-painting. He sold few of his ideal compositions, preferring to meet his humble expenses by an occasional portrait.

*Louis Gallait*, born at Tournay in 1810, has enjoyed a great repute as a subject- and history-painter, but he has been rather an imitator alternately of the styles of David, who at one time resided in Belgium, and of Delaroche; and in studying his thoughtful finished canvases one is reminded of these painters. Gallait died in 1887.

*Baron Egide Charles Gustave Wappers*, born at Antwerp in 1803 and died in 1875, was opposed in style to Gallait; he was chiefly a history-painter. Studying in Paris when the Romantic School was developing its strength, Wappers allied himself with its style, and introduced it into Belgium in opposition to the prevailing taste for the classic style of David. As director of the Academy of Antwerp he was able to accomplish a distinct revolution in Belgian art. Wappers at once became a popular favorite, and reaped abundant honors and commissions. His pictures are mainly of historic subjects, but he has also painted numerous portraits. Among his chief works are *The Devotion of the Burgomasters of*



*Leyden, The Great Fishing at Antwerp, and Blowing up a Dutch War-ship.*

*Charles Verlat*, born at Antwerp in 1824, professor at the Antwerp Academy, and afterward professor at Weimar, has won a brilliant reputation as a painter of sheep, in which line he is probably the equal of Jacque and Landseer; but he is exceedingly versatile, and has not only painted other animals well, but has also produced admirable historical works, such as his great painting the *Storming of Jerusalem by Godfrey of Bouillon*, now in the Royal Museum at Brussels. The *First Snow*, a sheep-picture, is one of this artist's most successful paintings.

*Eugène Joseph Verböckhoven*, born in 1799, died in 1880, is probably the most widely known and most popular painter of sheep of the century. His style shows extraordinary care and a thorough knowledge of his subject, but the more robust technique which has come into vogue with most of the art-schools of Europe during the present generation has tended to impair the esteem which this painter once enjoyed. The *Return from the Common* (pl. 62, fig. 1)—a flock of sheep with their shepherd—is a characteristic example of the compositions of this well-known artist.

*Dutch Painters: Jozef Israëls.*—One of the greatest living painters of the Low Countries is Jozef Israëls, who was born at Groningen in 1824. Few of his paintings have found their way to America, but in Europe he occupies a place in the front ranks of contemporary art as an interpreter of the tragedy of life in humble walks, especially among the fisher-folk who live along the dunes and brave the tawny surges of the North Sea. It is chiefly in this field, where pathos and picturesqueness are combined, that the modern school of Holland has achieved its chief triumphs. Such painters as Herman Koekkoek (born in 1815), Herman Ten Kate (born in 1822), and Nicolas Pieneman (born in 1809) have found in the rude shipping- and fisher-folk of Holland the field for the exercise of their talents. The style of Israëls resembles in breadth, forcible handling, and sentiment that of Jean François Millet (q. v.), although each is distinctly original. Among his most important works are *Share of the Poor*, *Grace before Meat*, *The Cradle*, *The Sick Mother*, *Alone in the World*—the subject of our illustration (fig. 4), a notable and beautiful picture, but one of inexpressible sadness—and the *Shipwrecked Fisherman*, the latter a wonderful drama of the sea, full of pathos and picturesque effect, the landscape and distant gray sea being in harmony with the sentiment of the scene, which represents fishermen bearing home the corpse of a drowned mariner whose bark is visible afar off on the rocks.

*Frederick Henri Kaemmerer.*—Altogether in a different vein are the delicately-painted society pictures of Alfred Stevens (born in 1828), of Gustave de Jonghe (born in 1828), and of F. H. Kaemmerer, born at The Hague in 1839. The latter excels in the arrangement of his compositions. The *Beach at Scheveningen*, now in the Corcoran Gallery of Art, is a superb combination of sands and sea beautifully painted, with lifelike groups of fashionable ladies loitering at a summer resort. Genuine artistic

skill is also displayed in his *Going to Church in the Olden Time* and in his well-known *Christening under the Directory* (pl. 62, fig. 6).

*Jan van Beers*, the son of a popular Flemish poet, born in Belgium, treats a similar class of subjects. Van Beers has gained a celebrity akin to notoriety by his remarkable painting called *La Sirène*, representing a lady handed down to a boat in order to embark on a yacht, which is seen lying at anchor. The precision of the lines in the drawing is so extraordinary that many insisted the picture was a painting from a photograph. The chief figure was cut out while the picture was on exhibition in the Salon at Paris, and an acrimonious newspaper discussion followed regarding the merits of the painting. It is now generally conceded that Van Beers owes his success to remarkable skill of eye and hand. Of the younger generation of aspirants to fame, none gives greater promise. Van Beers has a trick of eccentricity, no doubt, but the defect is one that will cure itself, for there is in him the stuff of a master who is capable of achieving popularity and success. We reproduce his *Graziella* (fig. 2).

*Paul Jean Clays*.—The art of the Low Countries was noted at one time for its marine-painters, and there are still excellent painters in that department in Belgium and Holland. The most noted is probably Paul Jean Clays, born at Bruges in 1819. His pictures are mostly effects of color, showing fine grouping of shipping, with great breadth and liquidity in the representation of water.

*Hendrick William Mesdag*, born at Groningen in 1831, is, on the other hand, a painter who for the most part revels in windy effects, coast-scenes where the waves break thunderously on the beach, and bluff-bowed fishing-boats run in for shelter with flapping sails before wild gray skies foretelling storm. A picturesque coast-scene of a more quiet effect is presented in his *On the Ebb* (fig. 3). Mesdag and Andreas Achenbach of Düsseldorf are the most remarkable coast-painters of the age. They have given hints to two well-known American painters of similar scenes, Harry Chase (born in 1853) and S. S. Tuckerman.

*Maurice Frederick Hendrick de Haas*, born at Rotterdam in 1832, is a very able marine-painter of the Dutch school, but has for many years been identified with American art, his studio being in New York. Mr. de Haas has but few equals in compositions representing moonlight scenes at sea. His art is confined principally to the painting of large pictures, and his subjects are notable for their breadth and vigor. Among the numerous works of this most skilful artist we may mention *Farragut's Fleet passing the Forts below New Orleans*, *Storm on the Coast*, *Sunset at Sea*, *Passing Storm*, and *After the Collision* (fig. 5). De Haas is a relative of the famous cattle-painter J. H. L. de Haas (1832-1880), who in this department rivals in vigor of treatment the celebrated French cattle-painter Émile van Marcke (born in 1829).

*Danish Painters*.—The marine-painters of the Low Countries find worthy rivals in the marine-painters of Denmark, who at the present time

form a distinct school of artists making a specialty of studying the varied aspects of the sea. No better marine-painters have existed. They have devoted themselves chiefly to effects at sea rather than on the coast, and give careful attention to the details of ships under all possible circumstances. While breadth, spirited action, and thorough knowledge of the subject are characteristic of all the members of this school, each has a distinctive style of his own. There are two galleries in London devoted exclusively to the exhibition and sale of works of Danish marine-painters. Among the chief members of this school are Anton Melbye (1822-1875), Neumann, and Carl Rasmussen (born in 1841). The latter has painted many Northern scenes, while the first delights in Mediterranean effects.

*Joseph Henri François van Lerius.*—Before closing this review of art in the north-western corner of Europe we may mention Joseph Henri François van Lerius, born at Boom in 1823 and died in 1876. He is widely popular for his romantic painting of *Paul and Virginia*, in which the lovers are represented walking under a great palm-leaf which Paul holds over Virginia's head to shield her from the shower. Van Lerius began as a portrait-painter, but abandoned that field for a class of sentimental compositions which were qualified to please the popular taste, and which he executed with no small degree of artistic ability. But occasionally his taste for the voluptuous led him into prurient suggestiveness. *Esmeralda and Haidee* is one of the most beautiful works of this artist, and yet one of the most suggestive.

*Pierre Olivier Joseph Coomans*, a pupil of Baron Wappers, and one of the painters of Belgium best known abroad, was born at Brussels in 1816. Coomans has painted a number of distinctively historical episodes, and several compositions suggested by his travels in Africa, but his reputation rests chiefly on his paintings of life in the classic times of Greece and Rome—a field in which he sometimes fairly rivals Gérôme and Alma-Tadema (*q. v.*). Among his notable works are such lovely compositions as *The Roman Maiden*, *Pythagoras lecturing before la Belle Theane*, *The Delinquent*, *The First Step*, and *Content with Life* (*pl. 63, fig. 1*), an admirable example of his art.

*Jean François Portaels*, although the last of this school to be mentioned here, is one of the most prominent and meritorious. He was born at Vilvorde in 1820, took the *grand prix de Rome* early in his academic studies, has travelled much in Oriental lands, and has received numerous honors. His style is highly imaginative, and treats both of historic and of sacred subjects. There is much grandeur and dignity in some of his works, especially the frescos representing the *Progress of Christianity*, in the Church of St. Jacques at Brussels. Among his most important productions are *The Flight into Egypt*, *The Funeral in the Desert*, *Glycine*—a beautiful ideal head—and *A Syrian Caravan surprised by a Simoom in the Desert*, a work of great power, in which the lurid sky and driving sand are painted with the touch of a master. *The Magi going to Bethlehem* (*fig. 2*) is a pleasing rendering of this well-known subject.

*Russian Painters.*—We see that Northern art has kept pace with that of Central and Southern Europe in quality if not in quantity; and if we look across to Russia, we observe considerable activity among the painters of that great empire. There seems to have been at first no spontaneous movement toward pictorial art in Russia. Not that the Russians are destitute of a genius for art—on the contrary, for ages they have displayed a genuine original style in architecture and the decorative arts—but until a comparatively recent period their taste for pictorial art was confined to the production of semi-decorative paintings chiefly representing the Virgin and Child, while the strictness of the Græco-Russian Church regarding sculpture has greatly retarded the development of the plastic arts in that country.

*Russian Academy.*—But the material and intellectual development of Russia which began with Peter the Great has been encouraged—one might almost say enforced—by law, and the culture of the art of painting has followed the same form of development. The government decided that Russia must have painters; an academy was established, and a branch school for Russian students similar to that of France was opened at Rome under the patronage of the Russian government. Wherever young men of any talent for painting were found, they were urged to enter the art-school of the government, and their expenses were paid while mastering the details of the profession. At first the painters of Russia, produced thus to order, were of little worth, but gradually, by the process of evolution, there have grown up in that country a number of artists of distinct individuality and of more than respectable abilities, who through the styles borrowed from Munich, Paris, and Rome have painted in a marked manner the most salient traits of the national character.

*Nicolai Michaelovich Alexejeff*, a history-, genre-, and portrait-painter, born in 1815, is one of the most prominent of this school since the death of that much-overrated history-painter, Ivan Akimovich Akimoff (1754–1814).

*Vogisny Tatkeleff*, one of the most original of Russian painters, was born in 1813. His father was a serf of a nobleman, who, recognizing the budding talent of the youth, undertook to give him an art-education. But he died when Tatkeleff was nineteen, and the young artist was then drafted into the army, according to the hideous system of the terrible autocracy of Russia. For fifteen years the conscript was forced to suppress his art-impulses. At the end of that time he was discharged, and returned home to find that both his parents and his new master were dead; for Tatkeleff was a serf, and passed with the estate of the nobleman to a new owner. He had no money to buy materials for painting, but the widow of his new master gave him the position of teacher in a village school. Finding that he had a genius for art, she furnished him with means to go to St. Petersburg, but only on condition that he should not attempt to escape from Russia, and that his choicest works should belong to her. Was ever a more tragical career in the history of art? It is not difficult to believe that such things could be in

happiness is comparative, poor Tatkeleff was happy to be able to follow the bent of his genius even in this restricted way—even while most of his works went to grace the walls of his mistress's château.

After her death he was reduced to extreme poverty, and so continued until, in his sixtieth year, he was persuaded to send two paintings to the Exposition of Moscow of 1873, representing episodes in the Crimean war. They produced an immediate sensation; like Byron, Tatkeleff awoke to find himself famous, and rich as well, for the two paintings were purchased for the Winter Palace of St. Petersburg for the sum of sixty thousand rubles. Rarely does such a transition in fortune come so rapidly. As the artist had never been heard of before, the editor of the *Moscow Gazette* sent a messenger to Borissov to induce him to come to Moscow, where he was presented by Count Baranowicz to the nobility there assembled. He was a small, slender man, with tufts of silvery hair over his massive brow, and was clad in the costume of the peasantry. Tatkeleff is one of the few great painters of genius whom the modern art of Russia can claim.

*Ivan Constantinovich Aivasofski*, who was born in 1817 at Feodosia, in the Crimea, is a painter who owes his rapid success to the fostering patronage of the government. The Czar, eager to discern art-talent wherever it could be found in his dominions, was soon attracted by young Aivasofski, who was at once pensioned, that he might be enabled to pursue his profession with credit. Aivasofski has perhaps received more attention than would have been given him had he been a native of France or England, for his achievements are only of medium qualities. He is chiefly a marine- and coast-painter, and has painted many pictures notable for a pleasing sentiment and a fine sympathy with nature. Among his most important works are a *View of Constantinople, Calm Sea by Moonlight, The Wreck of the Frigate Ingermanland*, and a *View of Kertsch*.

*Henri Siemiradski*, born at Kharkow in 1843, is one of the most prominent and meritorious of living representatives of Russian pictorial art. He took the *prix de Rome* at the Academy of Moscow, which entitled him to a government pension while studying abroad. He pursued his studies both at Rome and at Munich. He has been repeatedly the recipient of medals and other honors. His field is history-painting; he has a grand style. A brilliant scheme of color, careful drawing of the figure, and excellent composition are marked features of the art of Siemiradski. We give a cut of one of his most ambitious works, which offers a favorable example of contemporary painting in Russia. It represents *Nero witnessing the Martyrdom of Christians* used as torches to light the imperial gardens (*pl. 63, fig. 3*). The scene is of the most terrific character; the artist has admirably represented the splendors of a cruel and voluptuous court and the agonies of the dying martyrs. The canvas is some thirty feet in length, and the figures are life-size. The chief defect of the work is one not uncommon in Russian art—an overloading with details which tax the eye and the imagination and clog with a profusion of artistic riches.

Siemiradski is himself what one might imagine the painter of such a drama to be—six feet two inches in height, massively built, his eye piercing as an eagle's, and his swarthy features fringed by a heavy black beard reaching down to the waist.

*Basil Weretchagin*, born at Novgorod in 1842, is a painter who shows similar abilities and a similar Asiatic taste for scenes of horror and blood. His life has been passed with the army—not so much as a soldier as because the bent of his talents led him to study the details of warfare, and also the picturesque aspects of the far East. He has been much in the Caucasus, he accompanied the army to Khiva, and he was present at the siege of Plevna. It is related that on one occasion, when two Turkish prisoners were to be executed, Weretchagin obtained permission, palette in hand, to make a realistic study of the last agonies of the poor wretches. At the last moment their sentence was commuted, and it is recorded that the artist, furious over his disappointment, urged the general in charge to revoke his command and permit the execution, in order that the painter should not be balked of a fine opportunity to produce a vivid painting.

Of the more important of his compositions there may be mentioned his *Victors*, the Turks at Telisch, *Vanquished*, the Russians at Telisch, *Turkish Prisoners after Plevna*, *Russians in the Balkans*, *Last Bivouac*, *Batcha and his Worshipers*, *Beggars at Samarcand*, and the *Chorus of Doornis*, or singing dervishes (*pl.* 64, *fig.* 1). The style of Weretchagin is strongly realistic; he paints with power, composes with dramatic effect, and exhibits a careful appreciation of local details. His Eastern pictures have for this reason an historic value as representing scenes which the march of Western civilization will have rendered impossible before many years have passed. Such, for example, is the repulsive yet remarkable work called *The Trophies of Victory*. The khan of Khiva is seen standing in a reflective mood on the grand stairway of his palace, gazing upon a ghastly pile of gory heads which have just been brought in from the battlefield. The splendors and the horrors of Oriental life are here brought into juxtaposition in a thoroughly dramatic manner. As a work of art the painting is admirable, while the subject selected is one that causes the beholder to shudder. Happily, American art has not yet shown an inclination to deal with the repulsive subjects which possess such fascination for some of the most talented artists of Europe.

*Johann Matejko*, history-painter, was born at Cracow, Poland, in 1838. He studied in his native city, and at twenty gained the bronze medal of the Academy. In 1860 he settled at Vienna. He was called to the directory of the Academy of Arts at Prague, but declined this honor in order to accept a similar position in Cracow. Matejko is an artist of great prominence and capacity, and occupies the foremost rank among modern painters of Polish history. His last work is crowded with well-ordered figures, and his composition is of excellent technique. As an example of his style see *fig.* 4). Among his other

*Grodno*, or the partition of Poland, and the *Placing of the Bells in the Cathedral of Cracow*.

*Julius Benczur*, born at Nyiregyhaza, Hungary, in 1844, occupies a prominent place as history-painter of Hungary. He studied under Piloty at Munich. Benczur excels as a colorist, ranking with Makart. One of the earliest of his notable productions is the *Arrest of Franz Rakoczy II., Prince of Hungary, 1701* (pl. 64, fig. 2), which is now in possession of Prince Charles of Roumania. His more recent works are *Hunyady's Departure*; *Louis XVI. of France and his Family in the Storming of their Palace at Versailles*; *Louis XV. in the Boudoir of his Mistress, Duchess Dubarry*; and *The Baptism of Bajk*, afterward Stephen I. of Hungary.

*Julius Agghazy* may be cited as one of the most promising of the younger generation of Hungarian painters. He is classed as one of the school of Munkácsy; in other words, he is a realist whose works suggest the ideal while portraying the realities of life. Characteristic of this trait is his picture of the *Enforced Concert* (fig. 3), a serio-comic situation on a Hungarian *puszta*, or prairie.

#### VI. THE PAINTERS OF ITALY AND SPAIN IN THE EIGHTEENTH CENTURY.

The great art of the Renaissance in the two peninsulas, Italy and Spain, had culminated when the eighteenth century arrived. Michelangelo, Raphael, Da Vinci, Titian, Murillo, and Velasquez were dead, and there were none who were worthy to tread in their footsteps and, like them, enrich the world with the splendors of commanding genius. Nor to this day has any painter appeared in Italy or Spain fit to be classed with the great masters of the magnificent art-epoch now closed. For a century and a quarter there were only two or three painters in Italy and only one in Spain even worthy of record. The void was almost complete.

In the last century there was in Venice a small cluster of painters scarcely deserving to be classed as a school. They were painstaking delineators of Venetian views, accurate in detail; their works are chiefly valuable now because they reproduce for us the Venice that is passing away: they are the photographic views of a past age. The most prominent of these painters in that age was Sebastiano Ricci (1660-1734), a subject-painter who is remembered for some paintings he executed in England.

*Antonio Canale*.—But the painter of the time best known at the present day was Antonio Canale, called Canaletto in distinction from his father, who was a scene-painter. Canaletto was born in 1697 and died in 1768. As has been well said, "Canaletto constituted himself portrait-painter, not of the Venetians, but of the city of Venice." He painted, not her people nor her interior life, but her squares, her streets, her churches, her canals, with truth and sincere love for his native place. A series of

*Twelve Views of Venice* is especially noted. These paintings were executed with delicate refinement, and, if not suggesting greatness in the artist, are very clever. Canaletto's masterpiece, *A View of the Church of the Madonna della Salute*, challenges our respectful admiration.

Bernardo Bellotto (1720-1780), a nephew and pupil of Canaletto, imitated his style; so also did Francesco Guardi (1712-1793), another of his pupils. Guardi was a painter of finer artistic feeling than his master; his views of Venice show less architectural correctness than those of Canaletto, but more atmosphere and movement. With the death of this painter the art practically ceased in Italy for upward of forty years.

*Francisco Goya.*—The single Spanish painter worthy of record during the dreary vacuity of the eighteenth century was Francisco Goya of Lucientes, generally known under the name of Goya. He was born at Fuente de Todos in 1746 and died in 1828. He was self-taught, studying the old masters of Spain, but having no technical tutelage. He did not imitate any painter; his style was entirely his own, partaking of his wild, fiery, sensual—nay, brutal—nature, irregular, forcible, original. He understood the limitations of his genius, and undertook nothing in the way of "high art." No Madonnas or martyrs for the pencil of this ribald painter, but bull-fights, village processions, and characteristic bits of genre often degenerating into low buffoonery. His technique, however, was that of a master, and has, perhaps, had more to do with forming the style of recent Spanish, French, and Italian genre-painters than is generally admitted. His celebrity will finally rest, however, on his portraits; in spite of the imperfections arising from defective education, the bold, slashing touch of the master, the coloring, the character, the beauty, in these portraits—one of the most important of which was the likeness of the famous actress Tirana—stamp Goya as a man of genius.

## VII. THE PAINTERS OF SPAIN AND ITALY IN THE NINETEENTH CENTURY.

The years went by. Art was at its apogee in England and France, and was awakening once more in Germany, but the genius of painting made no sign in either peninsula. Canova had initiated a revival of sculpture in Italy, yet no painter of merit appeared to suggest what in ages past had there been accomplished by her masters of the brush. The revival came first in Spain.

*Spanish Painters.* Don José Madrazo y Agudo, born in 1781 and died in 1859, was made director of the Madrid Academy in 1819, and did much to arouse an interest in the pictorial arts. A respectable history- and portrait-painter, he has been surpassed by his son, Don Federigo Madrazo y Kunt, born at Madrid in 1815, a history, genre-, and portrait-painter. Among the chief works of the latter are *Godfrey de Bouillon proclaimed King* and *Godfrey at the Sepulchre*. His brother Luis is also favorably known.

*Don Raimundo Madrazo*, son of Don Federigo, is the most brilliant member of this family of artists, and the one most widely known. He was born in Rome in 1841. His art is less serious than that of his father; he belongs distinctly to the modern Franco-Hispano-Italian school of brilliant painters, who excel in technical qualities and delight in representing surfaces, the beauty of costumes and draperies, and the frivolous beauties of the bull-fight, the green-room, or the Carnival. They look not below the surface; they please the eye—perchance they stimulate the grosser senses—but they paint neither for the mind nor for the heart. The chief emotion which they arouse is amazement at the extraordinary technical dexterity common to all the artists of this school. Let us be just. Great talent is evident in these paintings, but it is not talent of a high order: it is talent that mistakes the means for the end, that magnifies style or technique above thought, above the thing said or suggested. Among the numerous works of Raimundo Madrazo we may mention the *Andalusian Singer*, *End of a Masked Ball*, *La Soubrette*, and *Fête during Carnival*. We reproduce a copy of his painting entitled *A Dish of Tea* (pl. 66, fig. 2).

Among other well-known Spanish painters of this school (most of whom received their art-education in Paris), perhaps the most notable are Luis and José Jimenez y Aranda, Alvarez of Espino, Leon of Escosura—in whose studio are collected draperies and bric-à-brac to the value of sixty thousand dollars—and Vicente Palmaroli (born in 1835). The latter affects subjects somewhat more serious than other contemporary Spanish painters, and his style greatly resembles that of Meissonier—minute and carefully finished.

*José Jimenez y Aranda*, born at Seville in 1832, is a staunch adherent of the modern realistic school of genre, and has achieved a distinguished position in the ranks of contemporary Spanish painters. He established a studio in his native city, from whose every-day life he has mainly drawn his inspirations, a characteristic example of which is *An Afternoon in Seville* (pl. 65, fig. 1). His other compositions deserving of notice are *Boutique of Figaro*, *Old Castilian*, *Consultation at the Lawyer's*, and *News from the Scene of War*.

*Antonio Gisbert*, born at Alcoy, has the distinction of following serious historical art, and is undoubtedly a painter of considerable ability. One of his most important paintings is on a subject singular for a Spanish painter to select, *The Landing of the Pilgrims in America*. It is a composition of much dignity and grandeur, and is certainly the finest representation yet executed of this great historical episode.

*Mariano Fortuny*.—But Gisbert stands almost alone among recent Spanish painters, of whom the most celebrated and the ablest was undoubtedly Mariano Fortuny, who was born in 1838 and died in 1874, at the early age of thirty-six. Fortuny studied at Bologna and Rome, devoting himself especially to a most careful study of drawing; this was probably one cause of his astonishing facility in dashing off rapid water-color

sketches. When in Madrid, in 1866, he married the daughter of Don Federigo Madrazo. One of the most important events in the art-career of Fortuny was his journey to Morocco; the picturesque effects of that dreamy land fired his fancy and had a decided influence on his style. Some of his most celebrated paintings were suggested by this journey, such as his *Fantasy of Morocco* and the world-famous painting called the *Serpent-charmer*.

Fortuny surrounded himself with Oriental tapestries, jewelled scimitars, faïences, rugs, and the like, and painted from the door of a Persian tent. Artists and connoisseurs flocked to his gardens. He was at Madrid what Raphael was in Rome, but, while each was a genius, how different were the subjects they treated, how widely apart their thought and styles! Raphael was a great epic poet and Fortuny a fiery improvisatore—brilliant, bewilderingly fascinating, but still an improvisatore. After his death the auction-sale of the collection in his studio brought one hundred and sixty thousand dollars. Fortuny worked with such ease and facility that he left a great number of sketches and paintings in oil, aquarelle, and black and white, some carefully finished, others done with a few effective touches, but all suggestive of genius. Among his important works may be mentioned *Bull-ring at Seville*, *The Carnival*, and the celebrated *Spanish Marriage*. The *Mandolin-player* (pl. 66, fig. 3), from an etching of a water-color sketch, is an example of the style of this celebrated artist.

*Édouard Zamacois*.—A rival to the fame of Fortuny—less versatile, but showing somewhat keener perception of character and a more distinct purpose to suggest more than surfaces in his compositions—was Édouard Zamacois, who was born at Bilboa in 1840 and died in 1871. He was a pupil of Meissonier, imitating his careful method of technique and composition, but infusing into them more genuine feeling. Zamacois was a humorous satirist. He was a keen observer of human foibles, and, while he makes us laugh, he also leads us to think—a rare quality among the artists of the Hispano-Italian school. Zamacois drew his subjects, apparently, from the fifteenth and sixteenth centuries, but the vices and weaknesses he satirized are common in our time. Among his best known works are *The Favorite of the King* (pl. 66, fig. 4), *The Refectory of the Trinitaires at Rome*, *The Education of a Prince*, *The Two Confessors*, and the inimitable composition entitled *The Entrance to the Convent*.

*Italian School*.—It is evident that the Spanish school of painters of this century is eminent for technical qualities, but lacks in permanent interest and in the reflective qualities which cause a work of art to teach and elevate as well as to entertain. The Italian school of this century began even later and is still less important. It has produced no painters equal to Zamacois or Fortuny. Indeed, most of these Italian painters of the frivolous phases of society have been pupils of Fortuny or his colleagues.

*Achille Vertunni*

epic

de, is a Nea-

politan landscape-painter who occupies a position in serious art almost as solitary as that of Gisbert in Spain. Vertunni was a pupil of an obscure artist named Fergola. His subjects are taken from Egypt and the East, from the Roman Campagna and the wastes and wilds of the Abruzzo. He is, fortunately, a man of means, and can indulge his tastes at leisure. He paints with a full brush, in a free, original style, regardless of schools and criticisms. His landscapes are full of deep sentiment, of true sympathy with what is grand or impressive in picturesque nature or in ruins great with the associations of ages. *The Pyramids* is a noble painting by Vertunni, and his *Ruins of Pæstum* must take rank in beauty and impressiveness with the great landscapes of the century.

A figure- and landscape-painter of an altogether different vein is G. Boldini, born at Ferrara in 1844, whose art-life has been passed chiefly at Paris. A disciple and friend of Fortuny, he is an avowed imitator of his style, and has therefore added nothing to the progress of art. C. Attilio Simonetti, a native of Rome and a pupil of Fortuny, belongs to the same school.

*Virgilio Tojetti*, born at Rome in 1849, is one of the prominent contemporary painters of the nude. Tojetti is in some respects the most capable of this Hispano-Italian school. He studied in Paris under Gérôme and Bouguereau, and in 1870 removed to America. Tojetti is a figure-painter, and his skill is particularly manifested in his pictures of children. As an example of the style of this artist in his studies of child-life we give *A Cosey Corner* (pl. 65, fig. 2). Among his other successful compositions are *The Veiled Prophet of Khorassan*, *Love's Temptation*, *Sleeping Cupid*, *The Favorite*, and *A Little Accident*.

*Francesco Paolo Michetti*, born at Chieti in 1852, a graduate of the Paris studios, partakes of a similar style, but is inclined to treat art more seriously. He is a genre-painter. Among his chief works are *Shepherdesses in the Abruzzi*, *A Misty Morning in Rome*, and *Children at the Fountain*.

*Domenico Morelli*, born in 1826, a native of Naples, is a landscape-, genre-, and history-painter, who in such subjects as *Saul calmed by David* and *Mater Dolorosa* sometimes shows deep sentiment. *Evening in Venice* and *Conrad and Medora* indicate other phases of his talents, which are respectable, although not entitling him to a high rank.

*E. Andreotti* occupies a foremost position among contemporary Italian painters in genre. His works are known in America chiefly through engravings, from one of which is reproduced in Figure 1 (pl. 66) his *Courtship*. The compositions of this artist evince careful study and a thorough knowledge of his art.

*Giuseppe de Nittis* of Barletta, born in 1846 and died in 1884, was identified with the French school. He excelled in genre, architectural views, and landscape, and might have achieved eminence but for his early death. His style resembled alternately that of Meissonier and that of Gérôme. Among his prominent works are *The Goose-keeper* and *Place des Pyramides, Paris*.

*Gactano Chierici*, born at Reggio in 1838, is one of the most popular of the recent painters of Italy, and is well known in America through his works brought to this country. He is a painter of humorous genre with interiors. His style is highly finished, exhibiting much technical skill, but lacks breadth, while the subjects he selects, in which children play a part, are qualified to entertain the observer. *The Desperate Venture* (pl. 65, fig. 4) is an admirable example of the compositions of this artist. His *Widow's Dinner, Fun and Fright* (at the Corcoran Gallery of Art, at Washington), and *The Bath* are also well-known works.

*Luigi Chialiva* is a painter whose works are known to only a limited circle, but he is one of the best of living Italian artists. A student of art at Paris, he is as much a French as an Italian painter. His field is genre and animals with landscape. He designs with care, paints broadly and at the same time with no sign of lack of finish, and pays especial attention to preserving the relation of light and color as in nature—called, in the language of the art-schools, the "values." The style of this artist's compositions is exemplified in *The Turkeyherds* (fig. 3).

Doubtless there are other painters of more or less ability now engaged in the practice of art in Italy, but those we have mentioned are the most important. While thankful for what they have accomplished toward reviving the art of painting in that country, it must be frankly admitted that Italy is at the present time far behind other Continental nations in the pictorial arts and suggests little of the prodigious activity and excellence of her former schools of painting.

#### VIII. ENGLISH PAINTING IN THE EIGHTEENTH CENTURY.

While the great art-movement of the Renaissance had been producing a multitude of painters and sculptors on the Continent, in England but little had been accomplished to show a popular sympathy with the fine arts. Architecture, it is true, both in the Gothic and in the Renaissance, had exhibited remarkable activity in Great Britain, and wood-carvers had in one sense displayed a native capacity for the plastic arts; here and there, too, a miniature- or portrait-painter, like John Hoskins (died 1664) or William Dobson (1610-1646), appeared; but in painting the English had been practically content to look abroad for their artists. Hans Holbein, Anton van Dyck, Sir Peter Lely (1618-1680)—to whose genius we look for examples of the pictorial arts in the land of Shakespeare before the eighteenth century—were foreigners. The rapidity with which a great school of artists sprang up in England in that century is therefore surprising, and is difficult to explain according to the ordinary laws of art-development.

*Sir James Thornhill*, "the first English painter," as he has been styled, was born in 1676 and died in 1734. Although he had achieved position prior to 1700, yet, as he continued to paint until 1732 and was the founder of the British school, he may properly be classed with the

period now under consideration. It is a little singular that this school began with the so-called gentry. Sir James came of an ancient family. Under the auspices of his uncle, the celebrated Sydenham the physician, the youth came to London and took lessons first from an obscure painter and afterward from the French artist Louis Laguerre (1663-1721). He then travelled and studied in Holland, but does not appear to have formed his style until he came under the influence of the French painter Charles le Brun (1619-1690). English art, like its literature at that time, turned naturally for direction to the somewhat formal methods of France.

Sir James naturally aroused attention on his return to England, and opportunities were immediately offered for a display of his talents. Queen Anne showed a patriotic zeal for native art by appointing the young artist to paint eight panels in the cupola of St. Paul's Cathedral, and afterward to decorate an apartment in her palace at Hampton Court with scenes suggested by her life and that of her consort, Prince George of Denmark. Later he was given important commissions in the decoration of the saloons of Greenwich Hospital. It is a curious illustration, however, of the proverb that "a prophet is not without honor save in his own country" that Thornhill was allowed far less for his works than the Italian artists with whom he was associated, although they do not appear to have been his superiors in merit. The style of these works, representing allegorical subjects, is broad and noble, even though not distinctly national or original. This artist continued to enjoy the royal favor after the accession of George I., by whom he was knighted; later he was elected to Parliament.

When Sir James Thornhill approached his end, he could rejoice in the proud consciousness that he had founded an art-movement which was destined to reach great heights of excellence, and he could not complain that Fortune had been neglectful and unkind. We think the observation hardly justified that Thornhill would have been forgotten had he not been the father-in-law of Hogarth, for he possessed uncommon ability, his faults being those of the time rather than specially his own.

*Portrait-painters.*—About the same time with Thornhill lived Jonathan Richardson (1665-1745) and Charles Jervas (1675-1739), inaptly compared by Pope to Zeuxis—not a difficult statement, since the poet had never seen any work of the Greek painter. Thomas Hudson (1701-1779) came somewhat later, and was noted as the master of Sir Joshua Reynolds (*q. v.*). Francis Hayman (1708-1766) was the teacher of Thomas Gainsborough (*q. v.*). These were all portrait-painters of some ability, but certainly eclipsed by other stars in English art.

*Samuel Scott*, who died in 1772, is the first who attained note in sea-painting—a department in which English painters have since achieved such celebrity.

*Founder of the English School.*—There are those who assign to William Hogarth, the celebrated son-in-law of Sir James Thornhill, the honor of founding the great school of English painting. We can easily see a cer-

tain justice in this view because of the extraordinary originality of Hogarth, who from the outset selected subjects entirely new and treated them in a style altogether his own; but we think it more correct, historically, to consider that honor due to Sir James Thornhill, who, with Sir Godfrey Kneller (1646-1723), undoubtedly had some influence in educating young Hogarth in the pictorial arts.

*William Hogarth* was born in London, December 10, 1697. He was first apprenticed to a silversmith; and the engraving of shields and crests was undoubtedly excellent practice for an artist who was impatient of academic instruction. It was well, perhaps, that he was of such a sturdy, independent character, as it led him to study directly from nature and to express his ideas in an original style instead of following the productions of conventional schools and artists. Hogarth possessed two qualities until his time rarely combined, but since then more frequently united, partly on account of his own success in that direction. He was at once a satirist and a painter—a keen observer of human nature endowed with the faculty of representing his observations in a manner artistic and dramatic. It is difficult to say in which department he most excelled.

Since Juvenal lashed the vices of Rome no one has used such a scourge as Hogarth, while not even the Dutch painters surpassed him in felicitous delineations. The coarseness of the subjects which he often selected, and the terrific and tragic power of some of his scenes, might incline one to conclude that the refined portrayal of beauty was foreign to his genius; but this would be a mistake: he is no less successful in painting the refined gentleman than the condemned rogue on the way to the gallows; his high-born ladies are as true on his canvases as the dizenied strumpets in the abodes of squalor. The genius of Hogarth was remarkable for its versatility as well as its ability; satire, genre, portraiture, were all treated by him with equal success. Many will remember the portrait of the artist himself, with his dog genially looking out from the canvas by the side of his master.

In 1726, Hogarth issued his illustrations to "Hudibras;" they marked an era in art, for they first attracted the public to the fact that a new genius had come into the art-world, and he an Englishman. The young painter took another step forward when, four years later, he married Jane, the daughter of Sir James Thornhill, then history-painter to the king. The father, already inflated with aristocratic notions, opposed the match. Happily, the merits of Hogarth were such that he was able to win position and affluence, and a reconciliation was eventually effected with the haughty father-in-law.

For a time Hogarth devoted himself to portraiture, as he found that, while enjoying his humorous compositions, connoisseurs begrudged him the title of "artist." This prejudice against artists who use color as a medium for the expression of humor and satire has been slow in passing away, the public, especially in America, having an instinctive yet illogical notion of the value of such compositions.



sitions. With a corresponding spirit has the public attacked satirical poets. But it is hard to draw the line, and it would be preferable to admit as artists all who employ artistic methods and exhibit genuine art-qualities in developing their conceptions.

*Hogarth's Satirical Works.*—But Hogarth could not long restrain the natural inclinations of his genius, and, dropping portrait-painting, he began that series of satirical works which have immortalized his name. For these he employed engraving as well as color. The first, and the one which has attracted the widest attention, was the series, in six plates, entitled *The Harlot's Progress*; it was published in 1733. It was followed by a series, in eight plates, called *The Rake's Progress*; each plate was complete in itself, while each led naturally to the next. There was no exaggeration in these representations from nature; from quiet humor they led stage by stage to the final and inevitable climax. No comment is required in examining these wonderful delineations. Criticism was dumb; never were the follies of mankind portrayed with such terrible vividness. The success of the two series was immediate. The plates were purchased with avidity, and *The Harlot's Progress* was dramatized for the stage under the title of "The Jew Decoyed; or, The Harlot's Progress."

Another sure sign of the success of the series was the attempt of print-sellers to pirate them. This obliged Hogarth to induce Parliament to pass, in 1735, a bill giving a legal copyright to property in engraving—a law which has resulted in bringing many a large fortune to the print-publishers of Great Britain.

These works were succeeded by single satirical compositions, such as *The Distressed Poet* and *The Sleeping Congregation*. The *Midnight Conversation* contained many portraits, and is by some esteemed the most remarkable example of the genius of Hogarth. The painting called *The Strolling Actresses* is in our opinion the most agreeable composition executed by Hogarth, if one may form an opinion from an engraving. This painting was destroyed by fire in 1874. One of the most absurdly humorous pieces by this painter is *The March of the Guards to Finchley*. A celebrated series is the *Marriage à la Mode*, consisting of six paintings, now in the National Gallery at London. As the title suggests, it represents vice in high life. *Gambling on a Tomb* (pl. 38, fig. 10) is one of the series of *Industry and Idleness*. The last important work of Hogarth was the composition entitled *Credulity, Superstition, and Fanaticism*, published in 1764. On the 26th of October of the same year this illustrious artist suddenly expired: he was buried in Chiswick churchyard, not far from the country home he had recently purchased. Hogarth had been a laborious painter, but, unlike many who toil without reaping the results in this world, he won a competence and enjoyed a great renown while in his prime.

*Allan Ramsay.*—An excellent portrait-painter of this period was Allan Ramsay, son of the poet of the same name. He was born at Edinburgh in 1713, or, as stated by some authorities, in 1709, and died at Dover in

1784. He studied both in England and in Italy, but his art-life was passed in London, where in 1767 he was appointed painter to George III., of which sovereign he executed several excellent portraits. Ramsay was noted for his faithful portraiture as well as for his accomplishments in other fields of art. George Smith (1714-1776) of Chichester and William Smith (1707-1764) of Derby were also well-known portrait-painters of the middle part of the eighteenth century.

*Sir Joshua Reynolds.*—This distinguished artist, the greatest of England's portrait-painters, and one of the foremost in the history of art, was the son of a clergyman of Plympton, and was born in 1723. At an early age he displayed signs of a genius for art, but the seclusion of a provincial town offered few advantages to a youth of his remarkable powers, and he was therefore sent to London by his parents and placed under the tuition of Thomas Hudson, who has already been mentioned. Reynolds was at this time seventeen years of age. After two years a disagreement arose between master and pupil, and Reynolds spent the following three years at home. He then passed a year at Plymouth. His stay at that place proved of lasting advantage to him, as it procured him the friendship of Admiral Keppel, who invited the young artist to accompany him on a cruise to the Mediterranean. The great works of the foreign schools were not then so numerous in England as they are now, and the visit to Italy of an artist like Reynolds was an invaluable advantage to the rising school of Great Britain.

Reynolds visited Rome and other cities of Italy, and was deeply impressed by what he saw. His natural tastes were shown by his preferences in the works of continental art. The productions of Michelangelo and the wonderful compositions of Raphael impressed him less than the portraits of the Italian school and the color of Titian and Veronese. At a later day Reynolds said that one could do anything he chose by study, application, and determination; but his subsequent career disproved this extraordinary assertion, indicating that even great talent has its limitations. Portraiture and color were shown at this early age to be the points to which he naturally turned, and all the efforts of his maturer experience failed to give him the imaginative grasp which marks the artists of the highest rank.

After an absence of three years Reynolds returned to England and opened a studio in St. Martin's Lane, London. The severe experiences which attend the career of so many artists, whether they eventually succeed or fail, were not destined for Reynolds; from the outset he was the favorite of Fortune. It was not long before he formed a lifelong friendship with the celebrated Samuel Johnson, and also moved into a handsome mansion, where he lived in opulence. In 1761 growing wealth led Reynolds to move to a grand house in Leicester Square furnished with elegance and containing a spacious dining-room, where for many years the leaders in thought, fashion, and politics used to gather. He was the first to gather the four panels of the gilded coach of the Four

Seasons. The prominent artists of our time are scarcely able to equal the splendor of the leading painter of England in the last century.

The Royal Academy was founded in 1768. Reynolds, being of a timid or conservative temperament, hesitated to enter into the new enterprise—a circumstance difficult to understand in our time, when art-institutions spring up in every quarter. It was with great difficulty that he was induced to attend the first meeting of the new organization. When he entered the hall, the members rose with one accord and saluted him: "President!" But even then he declined the compliment until he had consulted with his intimate friends Johnson and Burke. The king testified his love for national art and his respect for Reynolds by bestowing the honor of knighthood on the first president of the Royal Academy.

In 1773, on the occasion of a visit to his native place, Sir Joshua was elected mayor of Plympton. He was now at the zenith of his career, his works universally admired, and his studio thronged by the great. One cannot help contrasting such a career with that of so many men in art and letters, of genius not inferior to that of Reynolds, whose lives have been full of hardships and struggle, and wonder why Fortune should be so capricious in her favors.

*The Strawberry-girl* was one of the works of Reynolds which has achieved the widest repute, and of which he made a number of replicas. In the portrait of *Mrs. Siddons as the Tragic Muse* we see the powers of Reynolds displayed to their utmost. If incapable of composing works of pure imagination like those of Da Vinci or Raphael, he approached creative genius in portraits like this, in which a certain degree of imagination entered into the arrangement and the expression. He was first of all a portrait-painter, who infused an extraordinary combination of art and nature into his canvases. He was also one of the finest colorists of the English school. His natural eye for color was good, and he improved it by a careful study of the Renaissance masters of color, Titian, Rubens, and Veronese. For several years he delivered a course of art-lectures at the Royal Academy; these discourses still keep their place in libraries of art. The style is dignified and cultured, and the thought, if not strictly original, is in general judicious.

Sir Joshua Reynolds expired on the 23d of February, 1792, in the sixty-ninth year of his age. Honors followed him after death; an immense cortège of coaches of the first people in the land escorted his body to the grave. He was laid in a crypt of St. Paul's Cathedral, by the side of Sir Christopher Wren. A statue of him by Flaxman was afterward placed in the cathedral.

Reynolds left upward of one hundred and thirty historical compositions and a multitude of superb portraits which still remain among the riches of the United Kingdom. He was particularly successful in representing feminine grace and beauty, and there was scarce an English titled lady of the time who did not give him a sitting and in turn receive immortality from his brush.

*Early Landscape-painting: Richard Wilson.*—While Sir Joshua Reynolds was carrying portrait-painting to such a height at one bound, as it were, there was another painter in England who through great struggles and privations was engaged in founding the school of landscape-painting—a department in which England has excelled every other nation. We refer to Richard Wilson, who was the son of a clergyman, and was born at Pinegas in Montgomeryshire, Wales, in 1713, ten years before Reynolds. After slight provincial tuition, this young painter had made such progress in portraiture that he received a commission to paint a portrait of the prince of Wales. It was not until he was thirty-six years of age that Wilson discovered what was his true vocation. Having with great difficulty succeeded in saving enough to go to Italy, he was accidentally led to take up a branch of art which brought him fame after his death, but little money or reputation during his life. While waiting for the painter Francesco Zuccherelli (1702–1793) he passed the time in sketching the view from the window; Zuccherelli was so much impressed with the excellence of the drawing that he advised Wilson to abandon portraiture and take up landscape-painting. The classic associations of Italy suggested to the artist a poetic form of landscape-composition in which legend entered into his representations of scenery; this form of composition was further elaborated at a later period by no less an artist than Turner.

But the time was not yet ripe for landscape-painting in England; the study of Nature was still awaiting the coming of Thomson, Burns, Cowper, and Wordsworth. It is singular that during so many ages the cultivated mind had enjoyed the loveliness of scenery, the tender colors of the sunset sky, and yet remained unconscious of the sources of such enjoyment. The feeling was there, but dormant. A certain degree of culture seems essential to an appreciation of the loveliness of external nature.

But if Richard Wilson was apparently unfortunate in winning popular applause, his career must still be pronounced successful; for he was the founder of a school, and certainly one of the first to direct the eye of his fellow-countrymen to the beautiful scenery of their lovely island. In his latter years, oppressed by long neglect and privation, he retired to a small homestead in Wales which he inherited about that time. But he failed to recover his spirits, and died under his humble roof in 1782. It is said that Reynolds treated Wilson with a harshness which he lived to regret.

*Thomas Gainsborough.*—We turn now to the career of another contemporary of Wilson, the great painter Thomas Gainsborough, who was the son of a tailor and was born in the town of Sudbury in 1727. If not the most prominent English artist of the eighteenth century, he must be considered by impartial critics to have been the greatest, and was surpassed, if equalled, by few on the Continent during the same period. At the age of seventeen he proceeded to London and studied painting under Francis Hayman (1708–1776), one of the founders of the Royal Academy. After four years in London, Gainsborough returned to Sudbury and, being then nineteen, married a lady pos-  
sessed of a small fortune.

good sum in those days. He then settled in Ipswich. At that place his acquaintance with Philip Thicknesse, governor of Landguard Fort, proved the turning-point in his career. Thicknesse became his patron, and proved of great assistance in obtaining commissions for him. On removing in 1758 to Bath—at that period a centre of fashion—Gainsborough found at once abundant employment for his brush. He began with five guineas for a two-thirds-length portrait. This, in combination with the remarkable excellence of his style, brought him so much into vogue that he was soon able to raise his terms.

Some years later, for reasons not sufficiently explained, but probably to gratify a natural taste for love of change, Gainsborough turned his attention to landscape-painting. His success in this direction was scarcely less than in portraiture. More than any other painter of that period Gainsborough excelled in the combination of figures and cattle with landscape—a department which is so effectively represented by various schools of our time. He studied nature more than art, and, whatever the excellences of his style, they were entirely his own. To his other talents Gainsborough added a taste for music, and often refreshed himself and pleased his friends by his skill on the violin. He is said by connoisseurs to have had the touch of a master.

Gainsborough does not appear to have sought reputation: the quiet pursuit of his art and the pleasant retirement of domestic life in his hours of leisure were sufficient for him. It was not until 1774 that he finally returned to London, where he resided in Hatton Garden until his death. His fame, however, had preceded him, and immediately on arriving at the capital he was besieged by those distinguished for rank and beauty anxious to live in his glowing canvases. He exhibited regularly at the Royal Academy, although taking little personal interest in that institution. It is possible that, conscious of his pre-eminent ability, but lacking the ambition to enter into an open rivalry with Sir Joshua Reynolds—with whom he was on friendly terms, but who was little inclined to admit any rivals to the lofty position he held in English art—Gainsborough deliberately preferred to keep in the background and allow his works to speak for him. But he did not avoid social pleasures, and his handsome, genial countenance was welcome in the leading circles of London. He died of a cancer in 1788, while at the height of a career rarely surpassed in the annals of art for worldly ease and for successful achievement. On his death-bed the great artist said to Reynolds, "We are all going to heaven, and Van Dyck is of the party." In accordance with his expressed wishes, he was quietly buried at Kew; Reynolds was one of his pall-bearers.

Of the commanding genius of Thomas Gainsborough there can be no question. His superiority in two distinct branches of art is well illustrated by the story that Sir Joshua Reynolds at a banquet of the Royal Academy gave the toast, "The health of Mr. Gainsborough, the greatest landscape-painter of the day." To which Wilson retorted, "Ay, and the greatest portrait-painter too." The later triumphs of such mas-

ters in landscape as Constable and Turner have not dimmed the glories of Gainsborough's successes in landscape, while as a portrait-painter it is not too much to assert that he was the equal of Reynolds, some even claiming him as his superior. His scheme of color was superb, and his daring in attempting novel effects, as in the famous *Blue Boy*, was the daring of a genius. *A Cottage-girl with a Dog and Pitcher* is one of his most celebrated landscape-and-genre compositions. The magnificent portrait of the duchess of Devonshire has in recent years acquired increased celebrity because of its sale for ten thousand pounds and its subsequent disappearance. Ten years have passed since it was stolen, and no trace of it has yet been discovered. Probably it is hidden only to be brought forward suddenly when the event shall have been forgotten by the present generation.

*Giovanni Battista Cipriani.*—So rapid was the rise of the British school of the eighteenth century that we are soon confronted by a number of painters of increasing ability. Among those who gave lustre to English art at the time under consideration must be included several of foreign birth whose art-life was passed in England. One of these was Giovanni Battista Cipriani, who was born in Florence in 1727 and died at London in 1785. He drifted to London at an early age, and became one of the founders of the Royal Academy. The art-work of Cipriani was of a versatile and miscellaneous character, although his reputation is largely founded upon the historical canvases at Houghton House, which are the least creditable to his genius. But he excelled in drawing, and did much to advance the study of the human figure among English artists. He showed much inventive power in his compositions, and was justly distinguished for the exquisite grace he imparted to his drawings of feminine loveliness, and especially of the beauty of childhood.

*Johann Zoffany*, born in Frankfort in 1735, of an old Bohemian family, is also a member of the English school. He ran away from home at the age of thirteen and went to Rome, where he studied art until 1758, when he repaired to London. At first he met with great difficulties, acting as assistant for engravers and painters until public attention was called to him by a character-portrait of Garrick. He was introduced to the royal family by Lord Bute, and his fortune was made. The career of Zoffany was far more varied than usually falls to the lot of the artist, owing in part to his roving disposition. Elected to the Academy in 1769, and having just completed a group of the royal family, he was at the high tide of success, when an opportunity was offered him to accompany Captain Cook in his voyage around the world as the artist of the expedition. Disgusted, however, with the quarters assigned him, he abandoned the enterprise, and thus gave offence to some of his most powerful patrons, already displeased by the fact that in accepting the offer he had thrown up many important engagements. Under these circumstances Zoffany suddenly decided to return to Italy. He was absent seven years, receiving during that time commissions from many influential quarters, including an order

from Maria Theresa to paint the ducal family—a work which he executed with so much credit that he was created a baron of the Austrian empire.

Returning to England, Zoffany met with his usual good success. He remained in England until 1783, when he took the whim to go to India, anticipating, as a fellow-academician said, that he "would roll in gold." He seems to have partially realized this auriferous dream, for he received many commissions to paint the portraits of native princes. He tarried several years at Lucknow, where he painted a number of large and important works, including *The Cock-fight* and *The Embassy of Hyder Beg*, the latter containing no less than one hundred life-size portraits. In 1790 he returned with a large fortune to England, and thenceforward resided there uninterruptedly until his death in 1810. The early works of Zoffany were hard and dry, but the style of his maturer years was characterized by deep, glowing, harmonious color, and his portraits were distinguished for their grasp of the subtle traits of character. His large compositions were exceedingly dramatic.

*Henry Fuseli*, although of foreign birth, holds an important position in British art. He was born at Zurich in 1741 and died in 1825. He was intended for the Church. He preached his first sermon in 1761, and might have remained a religious teacher but for an incident which led eventually to his becoming one of the most influential teachers of art that England has seen. Having detected the mayor of his native place in some peculation, that officer made it so warm for Fuseli that he was obliged to flee. Going to Berlin, his literary acquirements, and especially his Shakespearian studies, attracted the attention of the British minister and led that official to persuade him to visit London. Up to this time, with the exception of some book-illustrations, Fuseli's efforts and aspirations had been purely literary. Sir Joshua Reynolds, however, having seen the illustrations just alluded to, advised the young student to devote himself to art. He had no knowledge even of the rudiments of the profession, and therefore proceeded in 1770 to Italy, where he applied himself earnestly to a study of the antique, at that time considered the prime essential to the equipment of an artist for his profession. At present we go directly to nature, as did the ancients, whom later artists have studied in preference to nature.

On his return to England, nine years later, Fuseli exhibited his *Nightmare*, which was popularized by engravings. At the same time the artist was pursuing literature as well, editing Lavater's work on "Physiognomy" and contributing papers to the reviews. Soon after, he painted eight compositions for Boydell's "Shakespeare Gallery," and under great difficulties executed the forty-seven illustrations for his "Milton Gallery," which proved a pecuniary failure.

While only partially successful with these grandiose efforts in painting and composition, Fuseli was thoroughly so in a department in which he was able to combine his art-knowledge and his literary ability. Elected to the Academy in 1790, he was in 1799 appointed to the post of lec-

turer on painting. The course included twelve lectures on the history and methods of art. The lectures were delivered with much effect, owing to their fervid style, the knowledge they exhibited, and the earnest eloquence with which they were delivered. They were afterward published, and are to be found in every important art-library.

In 1804, Fuseli was appointed keeper of the Royal Academy; and by a special vote the by-laws were suspended in his favor so as to permit him to hold the office of keeper and that of lecturer on painting at the same time. He prepared an edition of Pilkington's "Dictionary of Painters" and part of a biography of Michelangelo; he was learned in the Greek, Latin, French, English, German, Dutch, Danish, and Spanish languages. Fuseli as an artist was essentially imaginative. Although he seems to have given abundant time to the practical study of art, yet he had not the faculty of accuracy in drawing, nor can his methods of applying color be accepted as correct; but his conceptions were full of originality, power, and fire, and were closely allied to genius. As an instructor in the principles of painting Fuseli seems to have found his true vocation, and as such he must be considered one of the most influential factors in the progress of English art in the eighteenth century.

*Philippe Jacques de Loutherbourg* is also included among the English painters of this period. He was born at Fulda, Hesse-Cassel, in 1740, and after making a successful beginning in art at Paris decided in 1771 to settle in London, where he painted scenes for Garrick at five hundred pounds a year. In 1781 he was elected a member of the Academy. He continued to reside in his adopted home until his death in 1812. Loutherbourg was a landscape- and military-painter with a most spirited style of composition, and achieved considerable artistic success as well as much popularity by such works as *Lord Howe's Victory on the First of June* and the *Siege of Valenciennes*. After closing his career as scene-painter, Loutherbourg composed his famous diorama called *Eidophusicon*, or view of nature, "which all the world went to see." It was a marvellous system of illusions, in which sight and sound were made to contribute to the display of calms and storms, the approach of thunder, the roar of the cataract, the glow of sunlight, and the tender effects of moonlight. He was a most eccentric genius, full of whims and freaks of character, but as an artist deserved the reputation he acquired.

*John Singleton Copley*, another distinguished artist of this period, may be justly claimed by the English school, because, although a native of America, he was a British subject and his most notable works were executed in London. He was born in Boston, Massachusetts, of Irish parentage, in the year 1737. Although he received a few lessons from his step-father, Pelham, an indifferent artist—probably the only painter at the time in the colony—yet Copley was practically self-taught, and in that respect is one of the most remarkable examples in the history of art. Some of the portraits he painted before going to Europe or not of the old masters he never surpassed at a later period. In 1760

for exhibition his famous picture called the *Boy with a Squirrel*, and followed it up by other works, which attracted so much attention that he was elected a fellow of the Society of Artists of Great Britain.

In 1774 such was the yearning of this isolated colonial artist for more companionship in art and for a sight of the æsthetic treasures of the Old World that he set sail for England, eventually continuing his journey to the Continent. In 1775 he finally settled in London, where he resided until his death, in 1815, at the age of seventy-eight.

Copley was essentially a portrait-painter, and, as has been the case with many other artists, his opulence was due to this source; but he was also one of the most notable history-painters of the time, and will long be remembered for his great work the *Death of Chatham*. The *Death of Major Pierson*, representing an event in itself of minor importance, is a stirring composition among a number of nearly equal merit. The portrait-composition entitled *Royal Children playing in a Garden* is a fine example of his felicity in portraiture. Portraits painted by Copley before he left America abound among the old families of New England, where the saying goes that the possession of the portrait of an ancestor by Copley is equivalent to a patent of nobility.

This painter, if not of the highest order, stands among the first of this period. His drawing was generally correct, although inclined to be formal in his earlier works; in color he was inferior only to Reynolds and Gainsborough among the portrait-painters of the time, while his compositions indicate a just artistic feeling and knowledge, if not the higher order of imagination; they were the result of study rather than of inspiration. He excelled in painting the hand and the varied details of costume. In 1779, Copley was elected a full member of the Royal Academy—a fact which certainly entitles him to be considered an artist of the English school.

*Benjamin West*, another prominent painter of this period, was a fellow-countryman of Copley. He was born at Springfield, Pennsylvania, in 1738, of Quaker descent. All the world knows the story of the lad who with rude pigments given him by the Indians and a brush made of hairs from a cat's tail drew a striking likeness of his infant sister sleeping in a cradle. This sketch aroused the interest of a friend, who took him to Philadelphia and gave him every scanty advantage in art-training the young colony could afford. In his eighteenth year the youth formally began his career as a portrait-painter. Without the resource of portraiture how many painters of celebrity might have died unknown! With the profits of his brush West was soon able to pay the expenses of a voyage to England, and thence proceeded to that Mecca of artists, Rome.

West passed three years in Italy studying the old masters, and finally settled in London in 1763. He seems to have been of thrifty and practical character, and arrived in the metropolis well provided with introductions to persons of influence. His success was at once assured, and in the following year he had been engaged before



it is difficult to understand the immense popularity once accorded to the paintings of West, there is no reason to question the genuine character of the regard awarded to them by the artists of the period. It should be recorded to his honor that he used his great influence to benefit others, and was ever ready to lend a helping hand to the young artists who came over from America and sought his aid and advice.

*James Barry*, a contemporary of the preceding, and, like him, a history-painter, presents in his career a remarkable contrast to West. Far superior to the latter as an artist, his life, uncheered by the smiles of kings, was one long and bitter struggle, ending in poverty and neglect. These contrasts doubtless give picturesqueness to the general views of humanity, but they are hardly appreciated by those who are selected by Fortune to represent the dark in this checkered prospect. Barry was born at Cork in 1741, the son of a bricklayer and builder. A painting of a ship called the Neptune, which he made on one side of his father's sign, and of the god of that name, on the other side, first indicated his talents. At the age of twenty-two he was enabled, through means derived from his early productions, to go to Dublin, where he exhibited the painting, *The Baptism of the King of Cashel*, which first brought him into public notice and gained him the friendship and patronage of Edmund Burke.

Through the liberality of Burke and other friends Barry was enabled in 1765 to go to Italy, where he applied himself earnestly to study. In 1771 he settled in London and exhibited his *Adam and Eve* and *Venus rising from the Sea*, which caused his election as associate, and then as member, of the Royal Academy. But these works brought more fame than money; he was forced to advertise for pupils, and even then but few came. After many struggles, he undertook a work which established his reputation as one of the first history-painters of Great Britain, although the pecuniary reward was moderate, considering the effort expended and the sums paid to artists of far inferior merit. We refer to the acceptance by the Society of Arts of his proposal in 1777 to decorate their reception-hall with a series of six colossal paintings, semi-historical and semi-allegorical, entitled *Human Culture*. These superb pictures are forty-two feet long and eleven feet six inches high, and are crowded with groups of carefully-studied figures which include portraits of the leading men of the world. This immense task was completed in six years and established his fame, but all he realized from the gigantic undertaking was seven hundred pounds.

In 1782 he was appointed professor of painting at the Royal Academy, but, owing to his nervous temperament, irritated by disappointment, he soon lost the position, and was also expelled from the Academy through the influence of those against whom he had inveighed. Toward the close of his unhappy life—which ended in 1806—an annuity was raised for him, but he died without realizing a penny from it. He was carried from a garret of squalor and poverty to a place by the side of Sir Joshua Reynolds in

St. Paul's Cathedral. The contrasts of fortune followed poor Barry even to his grave.

*James Northcote* was another brilliant artist of the English school of this period who made a name for himself by steady application to portraiture and history-painting. He was the son of a watchmaker of Plymouth, where he was born in 1746. Forced to serve an apprenticeship with his father, he did not go to London until he was twenty-five years old. Sir Joshua Reynolds kindly assisted him, and in 1777 he visited Italy. The painting entitled the *Young Princes murdered in the Tower* first attracted public attention to Northcote, and procured him a commission from the corporation of London to paint his great picture, the *Death of Wat Tyler*. Besides producing a number of illustrations for Boydell's "Shakespeare," Northcote was among the first English artists to paint animals—a field in which the British school has since been so successful. In his *Diligent Servant and the Dissipated* he attempted a subject already more successfully treated by Hogarth in the *Idle and Industrious Apprentice*. Although conventional in *chiaroscuro*, Northcote composed with vigor and naturalness, and is entitled to a respectable rank. He died in 1831, and left a fortune as a result of his diligence.

*John Opie* was another history-painter of this period, who, however, found more fame than fortune in the pursuit of so-called high art. He was born at St. Agnes in 1761 in humble circumstances. His mother secretly encouraged the lad in his taste for drawing, and in time he obtained some local encouragement in portraiture, which gave him opportunity to go to London. Probably no other English painter of note had so little preparatory study in his profession as Opie, yet the historical works he exhibited in London attracted marked attention, and his masterpiece, *The Murder of David Rizzio*, secured his election as member of the Academy in his twenty-sixth year. But portrait-painting was the only branch of painting which was pecuniarily profitable in England in the last century, and to that Opie was forced to resort for a precarious livelihood.

In 1796 he was divorced from his first wife, who had proved unfaithful, and not long after married Amelia Alderson, well known as a clever authoress to whom the world is indebted for a sympathetic biography of the painter. His severe struggles to earn a livelihood finally drove poor Opie into insanity, and, completely broken down, he died in 1807. He was buried in St. Paul's Cathedral with a pomp which cost a sum that might better have been bestowed on the artist during his lifetime. Opie was a man of unusual mental power; he was a deep and original thinker, who made a strong impression in conversation, as well as in the art-lectures he delivered at the Academy. As a painter his style showed the lack of early training, but the color was in position full of imaginative power.

*Sir Henry Raeburn*, a native of Scotland, was one of the portrait-painters of this period, and one of the leaders of Scotch society

burgh in 1756, and began at first as a miniature-painter; but he abandoned this for oils, taking lessons of David Martin (died in 1797), and subsequently of Reynolds, devoting two years after this to study in Italy. He settled in Edinburgh and became president of the Society of Artists in Scotland and member of the Royal Academy. He was knighted by George IV. in 1822, and died the following year. His life was prosperous. In his portraits he shows breadth of style and a happy facility in seizing and agreeably representing traits of character.

*Thomas Stothard*, born in London in 1755, may appropriately be classed with the artists of the eighteenth century, although he lived until 1834. He is chiefly known as an illustrator of the poets in exquisite black-and-white drawings in which female beauty and purity are distinguishing features, but he also painted many pictures in oil-colors presenting similar characteristics. One of his great works was the decoration of the grand stairway at Burleigh House.

*John Flaxman* (1755-1826), sculptor and painter, is more particularly described under SCULPTURE (p. 157). Flaxman's pictures manifest the direct influence of ancient art. His study of Greek vases taught him to express much in a few strokes, and to draw in vigorous outlines the simple but grand characters and situations which he took from Homer, Hesiod, and Æschylos. Figure 6 (*pl.* 50), depicting Ulysses just saved from the storm and following after fair Nausicaa, who guides her team of mules homeward, illustrates the spirit of Flaxman's paintings.

*Genre-painters: Edward Bird.*—The English school of the last century produced but few distinctively genre-painters of merit. Prominent in this class was Edward Bird, who was born at Wolverhampton in 1762 and died in 1819. He was apprenticed to a traymaker, and learned something of the use of pigments as well as facility in drawing while pursuing the humble art of decorating trays. When his apprenticeship was over he opened a drawing-school in Bristol, and during the intervals of teaching applied himself to painting miniatures and stage-scenery. His first work exhibited at the Academy, entitled *Good News*, attracted much attention. His *Chevy Chase* is his masterpiece. In later years Bird undertook history-painting—with less artistic success, as we are now compelled to believe, than in genre-painting, although this was not the opinion at the time, for his *Death of Eli* was sold for five hundred guineas, besides bringing him a prize of three hundred guineas from the British Institution.

*George Morland.*—A painter who doubtless had much genius and who attained more repute than Bird in genre-, or, as it was then called, subject-painting, was George Morland. He came of a family of artists; there was a portrait-painter named H. Morland in the reign of William III. George Henry Morland, probably a son of the last-named, was a genre-painter of some repute during the time of Queen Anne, and his son, Henry Robert Morland (1724-1797), was a portrait-painter of merit sufficient to procure him a commission to paint a portrait of George III.

George Morland was a son of the preceding, and was born in London

London. Angelica Kauffmann was born at Chur, in Switzerland, in 1741. She was precocious in displaying a talent for music and painting, and drew portraits at the tender age of ten years. Her father took her, in boy's clothes, to the school of art, and at fifteen she painted the portraits of eminent Venetians. At nineteen she was a proficient in vocal and instrumental music and spoke the German, French, English, and Italian languages. In 1765 she was induced by the wife of the English ambassador at Venice to visit London. Her elegant manners and person, combined with such accomplishments, attracted wide attention, and the queen gave her a gracious reception.

A still greater compliment awaited this talented woman, for she was nominated one of the founders of the Royal Academy in 1769; and she contributed classic subjects and portraits to every exhibition while she continued in England. An unfortunate marriage to an impostor who passed himself off as Count de Horn threw a cloud over her life, although she was soon divorced from him. In 1779 she decorated a room for the queen at Frogmore with groups of flowers. In 1781 she married Signor Antonio Zucchi, a Venetian painter, and in 1782 finally removed to Italy, where she resided, with her husband and her father, until her death in 1807.

Angelica Kauffmann executed a large number of portraits and compositions founded on classic and sacred subjects; many of these are well known on account of the engravings made from them. Her beautiful painting called the *Sibyl* continues to be one of the most popular prints, and numerous colored copies of it also exist. While there is no doubt that the personal attractions and virtues of this artist contributed to her popularity, yet she cannot be denied credit for a good degree of talent. Her style is often weak, inclining to insipidity, and has much sameness, and her scheme of color was undoubtedly suggested by that of Raphael Mengs (*q. v.*). Nevertheless, there was a solid basis for the fame achieved by almost the only woman besides Madame le Brun who attained celebrity in the fine arts during the eighteenth century.

*Conclusion.*—Such, in brief, was the progress made in the art of painting by the British school during what was practically the first century of its existence. We note two or three points that occur in such a résumé of its growth. It was, in the first place, dependent to a large degree for its instruction on the influence of Italian art; few English artists of this period were able to emancipate themselves from the idea of drawing inspiration from classic subjects and Italian colors instead of going directly to Nature. As in all imitations, it was impossible to equal the merit of the original; the few exceptions we discover here and there only emphasize the general truth of this statement. We find, furthermore, that imagination was not a part of English art at this time, except in a few isolated instances, and that the painting was pursued with considerable originality, but had not yet been surpassed in the history of English art. The hints of the brilliant results achieved

in landscape and genre. It is a little singular that several of the English painters of the eighteenth century displayed a feeling for color which has since been equalled by few artists of the English school. The most important event in this period appears to be the establishment of the Royal Academy, whose influence has been of incalculable advantage to British art. Whatever may be alleged against its present management, it is idle to deny the very great weight such an institution carries in the early struggles of a national school.

#### IX. ENGLISH PAINTING IN THE NINETEENTH CENTURY.

When we approach the English painters of the present century, we are oppressed by the magnitude of the subject; for in the space of a few pages we must concentrate rapid notices of an art-movement characterized by immense activity and enriched by the genius of a crowd of painters offering every variety of style and every degree of merit. It will be possible to mention only such painters as appear to be of real importance, perhaps omitting, in some cases, names which may seem equally entitled to notice. Though many of the distinguished painters of this century were born before the year 1800, they may justly be considered in the present section, since it is evident that their most important work belongs to the nineteenth century.

*Landscape-Painting.*—The first point that attracts our attention in the new period on which English art was entering is the extraordinary development it exhibits in the department of landscape-painting. In France, Claude and Vernet, in Holland, Ruysdael, Cuyp, and Van der Velde, and in Italy, Salvator Rosa, had suggested the possibilities for art in the study of nature and indicated that modern thought was gradually turning to a more earnest consciousness of the beauty with which we are surrounded; but it remained for the great English landscape-painters to give a definite direction to the popular eye, and to teach the wonderful wealth of enjoyment that lies in the study of nature.

We have already seen that Wilson and Gainsborough had in a beautiful but conventional style led the way to a school of landscape-painting, but as pioneers they could not hope either to produce results or to win public attention beyond a limited degree. In the progress of art, as well as in other departments of thought and expression, the popular mind must be ripe for the reception of a new utterance of truth before one can expect to make an impression and meet with response: "the voice of one crying in the wilderness" will fall unheeded if the ear of the people be not ready and waiting to hear it. Wilson and Gainsborough had sowed the seed, and it was for the artists of a later generation to reap the harvest. The law that the unrequited labors of one are often beneficial to another may be a hard one, but it obtains in all departments of human effort; it cannot be evaded: the sowers of the seed may live neglected and be little thought of when others are reaping the result of their hopes and labors.

The two great apostles of English landscape-painting, Turner and Constable (*q. v.*), came into the world about the same time; between the dates of their birth there was an interval of only one year.

*Joseph Mallord William Turner* was born April 23, 1775, in Covent Garden, London, being the son of a humble hairdresser. He received an ordinary school-education, but, his predilection for art appearing at an early age, his father wisely allowed him to follow his tastes, and he entered the art-schools of the Royal Academy in 1789, being then only fourteen years of age. He had already exhibited at the Academy, and in 1790 sent a view of *Lambeth Palace*. Genius so precocious is apt to reach the limits of development early, but Turner proved a remarkable exception to the rule. He studied perspective with Thomas Malton (1726-1801) and water-color painting with the famous Thomas Girtin (*q. v.*), practically the founder of that branch of art in modern times.

Turner's career began, as one might expect, by a formal attempt to produce portraits of the scenery which he studied. In pursuing these methods he was one of the first to avail himself of the advantages of water-colors for seizing transient effects. The extraordinary brilliancy of his atmospheric tints when he undertook to reproduce nature in oil-colors we think may be due in part to this cause, as well as to a natural fondness for color. This point does not appear to have received sufficient attention from those who have critically examined his style. In most cases those who are especially water-colorists limit themselves to that method, or, if painters in oils, they do not take up water-colors until the eye has already been attuned to a given scheme of color which they can never after abandon. By commencing his studies of nature in aquarelle Turner unconsciously created a scale of color which, when transferred to canvas, gave his works an indescribable purity and splendor reached by no other landscape-painter—or, indeed, we may venture to say, by no other painter in oil-colors of whom we have any record.

Turner's art-life began, as we have suggested, by the direct study of nature; for this purpose he made excursions in Wales, in Yorkshire, and along the south coast of England. The precision of detail which characterizes these early studies, instead of being cause for regret, was of the highest advantage to the young artist; for it gave him that profound knowledge of the secrets of nature which enabled him at a later period to paint with greater freedom and breadth, at the same time preserving an unsurpassed truth to his subject. The number of studies produced at this period of the artist's life is so vast that he astonishes us by his facility and industry no less than by his fidelity. In 1793, Turner exhibited his *Rising Squall*, a painting in oil, and in 1796 *Fishermen at Sea* and a *Moonlight*. These works attracted attention and applause, and procured his admission to the Royal Academy as associate. Turner had little cause to complain of neglect, for his works were generally well received and he had no difficulty in selling them at good prices.

A peculiar characteristic of Turner's career was the development of

his style: his mind rose as by steps from one stage of development to another. We find him at the outset painting details with academic care, and in his marine compositions displaying evidences of being influenced by the great sea-painters of Holland, and later by Poussin, and especially by Claude, both in style and in choice of subject.

About the year 1799, the close of the century and the beginning of a new period of British art, Turner, as if instinctively realizing that a new art-era was at hand and that he was its prophet, threw off the academic shackles—the conventional laws which had hampered his genius—and, like a chrysalis emerging from its shell for flight in the broad sunlight of heaven, developed a new method of interpreting nature, to which he gave the full strength of his magnificent powers. At first employing a dark scheme of color with the light distributed in moderate proportion, Turner in 1820 adopted entirely the opposite style, flooding his canvases with light and painting with pure color harmonized by exquisite scumbling and glazing.

His imagination burst forth with new splendor, and he produced landscapes which for grandeur and beauty have never been surpassed. His *Ulysses deriding Polyphemus* takes in conception the front rank among the pure creations of imaginative genius; the color is daring in the extreme, and yet perfectly harmonious. The *Bay of Baïæ* is another astonishing example of this artist's chromatic power. The *Building of Carthage*, now in the National Gallery, places Turner fully by the side of Claude—some may think, beyond him—in the arrangement of luminous effects, while the *Fighting Téméraire* (pl. 67, fig. 1) is an equally remarkable example of the power of the imagination to invest inanimate objects with a sentiment allied to humanity. The *Cliffs of Dover* shows Turner's scope in handling the sublimer aspects of sea and sky, and *Heidelberg* represents his equal ability in the softer phases of nature and the representation of *cirri* on a calm evening—an effect in which he excelled.

The grandest exhibition of the towering genius of this great painter is perhaps most evident in the celebrated and much discussed composition called the *Slave-ship*. One difficulty in appreciating this work lies in the fact that in it the artist has dared to depict a scene entirely outside the experience and observation of the average amateur. Few of those who are interested in the arts have seen such an effect of wild, tremendous power as Turner has represented on this canvas—a lone vessel sweeping over mountains of foam in a storm illumined by a blood-red sun sinking in a scene of horror where slaves are tossed to the depths in the sinking ship. But those who have followed the "Ocean-hurricanes know that for once the Ocean's gray and melancholy waste" have seen the genius of Turner, the Shakespeare of the sea.

Turner is scarcely less celebrated for his water-color painting and his landscapes. In this medium he produced his *Liber Studiorum*.

merit," as has been said by a distinguished authority. As a result of this work, he was induced to contribute a vast number of illustrations to volumes of poetry, the editions containing these plates bringing high prices. He also produced a noble series of drawings of the rivers of France, England, and Wales, and of the coast-scenery of South England.

Turner died alone in an obscure dwelling near Battersea Bridge on December 19, 1851. In person he was ungainly; in his manner, morose; in his habits, a recluse. He never married, and his sole companion was an elderly housekeeper. In his later years he rarely sold a painting, preferring to keep his works face to the wall and covered with dust in the squalid house he occupied for many years in Harley Street. Few were they who were favored with a glimpse of his studio. But he was a man of kindly heart, and not unfrequently did a good turn to his less fortunate fellow-artists. His business-qualities aided him in acquiring a fortune: he left one hundred and forty thousand pounds for the benefit of art and artists, and a large collection of his most valuable works, which is now enshrined in the National Gallery. While it cannot be precisely asserted that Turner founded a school—for no one could imitate his style, and an artist of equal imagination would have had a style of his own—yet it may be said that he exerted an incalculable influence on the art of the nineteenth century, of which he is the highest exemplar.

*John Constable*, next to Turner the leading landscape-painter of England, and perhaps of this century, was born at East Bergholt, Suffolk, in 1776. Although of inferior ability to Turner, and of less imaginative power, yet Constable shared with his great contemporary that very rare quality called "genius." He was born in good circumstances, the son of a miller, who left him considerable property. The attempt was made to direct him to the Church, and subsequently to his father's trade, but his inclination for art was such that he was permitted to go to London in 1795. It was not until 1799, however, he being then in his twenty-third year, that he earnestly applied himself to the study of art.

Constable began his professional career as a portrait-painter, and it was not until 1802 that he finally found the true bent of his talents, exhibiting in that year a painting simply entitled *A Landscape*. Becoming convinced that he must study nature more carefully, he settled in his native county and began that series of original landscapes which have immortalized his name. But public recognition of the fact that a great landscape-painter had appeared in the world of art was slow. It was not until his fifty-third year that Constable became an Academician, and, while exhibiting such noble works as *A View on the River Stour*, he found few purchasers for his paintings. In the mean time, he yearned for the appreciation that was withheld. He said of himself, "My art flatters nobody by imitation; it courts nobody by smoothness, tickles nobody by politeness; it is without either fal-de-lal or fiddle-de-dee: how can I, then, hope to be popular?" He actually advertised that his works might be seen *gratis* by calling at his house.

In the midst of this chilling atmosphere the neglected painter was cheered by a medal sent him by the king of France, who, having seen a landscape by Constable, was quick to discern its merits. Enfeebled by disappointment, Constable's health gave way, and he died suddenly at London in 1837. The fame he had foreseen began as soon as he was laid in the grave, and a number of amateurs purchased the fine work entitled *The Cornfield* and presented it to the National Gallery, and collectors began to give high prices for his works—prices which still continue to increase.

Constable was first appreciated in France, where he shares with the landscape-painters of the seventeenth century the merit of inspiring the great French school of landscape-art of the nineteenth century; we see the influence of his genius in the canvases of Diaz, Dupré, Troyon, and Daubigny. Constable's style is wholly his own; he excelled in the management of tone and painted with a full brush: there is no poverty in his use of color. While he selected landscapes of Old England, one feels in looking at a painting by Constable that he is realizing to us the great heart of Nature, and that his representations are typical of the beauty of the visible universe rather than mere transcripts of local effects. For this reason Constable will live among the masters.

*Thomas Girtin.*—Among the contemporaries of Turner and Constable, of nearly equal importance in English art, although more limited in ability, is Thomas Girtin, who was born at Southwark, Surrey, in 1773, the son of a cordage-manufacturer. His father's circumstances enabled young Girtin to follow his inclinations, and he took lessons from a private drawing-master and began the professional pursuit of art as a water-color painter. The subjects he selected were such as combined architectural picturesqueness with landscape.

Wandering from one old cathedral-town to another, Girtin painted the grand ecclesiastical monuments of England, such as the cathedrals of Ely, Lichfield, and Peterborough. Among others, he painted views of York and St. Albans. He exhibited at the Academy repeatedly, but died in 1802, at the early age of twenty-nine, though not before he had made a lasting impression on the art of his native land. He was one of the first to show the beauty and possibilities of water-color painting on paper—an art which has since been pursued so generally and with such success in Great Britain. His style was broad and forcible; he used a full brush, and his views were rather imaginative in composition and full of a noble sentiment. Turner and Constable were both influenced by the genius of Girtin.

*Sir Augustus Wall Callcott* was another prominent landscape-painter who belonged to this period of British art. He was born in the year 1779. He was brother of the distinguished musician Dr. John Wall Callcott, and early showed an aptitude for music which seemed to indicate that he also would have gained eminence in that department. Having, however, yielded to the temptation to paint a portrait, Callcott discovered that

painting was his vocation, and he entered the Academy and took lessons with John Hoppner (1759-1810). In 1799 he exhibited his first finished portrait. But, in 1800, Callcott's attention was diverted to landscape, and his success in that field was so quickly recognized that he subsequently devoted most of his efforts to the branch of art in which he achieved his honors and fame.

In 1827, Callcott took an extensive tour through Southern Europe, and, although his art-life was chiefly devoted to painting quiet rural scenes of his native isle, yet one fruit of his foreign travels was the production of a number of excellent Italian and Tyrolean landscapes. On his return to England he received attentions from the court and was knighted. His wife, Maria Callcott, who was a woman of ability, aided him by her writings on art-subjects. Sir Augustus Callcott died in 1844, regretted by a public which appreciated his refined views of English scenery, as well as by many young artists whom he had kindly aided. Nine of his paintings are treasured in the National Gallery.

*William Linton*, a contemporary of Callcott, achieved a well-merited reputation for his success in the treatment of classic landscapes. He was born in Liverpool in 1791 and died in 1876. He began life in a mercantile house; it was not until he was thirty-one that he finally resolved to follow the real direction of his talents and took up painting as a profession. The following year he exhibited his *Morning after a Storm*, and then started on a tour over the Continent—a trip he repeated several years later, visiting Sicily and Greece. The character of the subjects he selected is indicated by his *Pastum* and *Embarkation of the Greeks for Troy*. One of Linton's most important works is *Marius at Carthage*. In his later years he devoted considerable attention to works on technique and the principles of art.

*Norwich School*.—While these painters were demonstrating the very strong bias of English art for landscape-painting in the early part of the nineteenth century to a degree never before approached by any school, in the little provincial town of Norwich, in Norfolk, was an independent school of landscape-painters who were still further emphasizing the English predilection for this branch of art.

*John Crome*, known as "Old Crome," was born at Norwich in 1769 and died in 1821. He was the son of a poor weaver, and began life as an apothecary's apprentice. Later, moved by a vague love for color, he procured an apprenticeship with a house and sign-painter, and devoted his leisure moments to painting picturesque bits in the neighborhood. The struggles which a rude, uncouth, untutored genius in such a place must encounter in mastering his art and winning recognition are but too vividly suggested to the imagination; but his art and his life were as a draught from the Pierian spring.

Instead of taking up his abode in London, he remained in Norwich, and in 1811 he was elected a member of the Norwich Society of Artists in his native town.

pounds on his collection, but, as he did not always select with judgment, it brought only twenty thousand pounds after his death. He received high prices for his portraits, considering the times; for a full-length his charge was seven hundred and thirty-five pounds. For the portrait of Lady Gower and child he received fifteen hundred guineas.

On the very day of his return from Italy, in 1820, Lawrence was unanimously elected president of the Royal Academy and knighted. He was ever a favorite of Fortune. Kings and queens sat to him for their portraits, and there was no sign of a turn of the tide when he died suddenly in his sixty-first year. He received the honor awarded to great artists in England—a grave in St. Paul's Cathedral. Lawrence painted a number of historical works, all of moderate value, excepting his *Hamlet*, which is an impressive composition indicating imaginative power. It is as a portrait-painter that he will be remembered. He knew how to produce an agreeable likeness, and gave to his subjects a grand style very gratifying to the celebrities that he painted, but he introduced no new methods or ideas in art, and his mode of laying on pigments was thin and insipid.

William Owen (1769-1825) and Thomas Phillips (1770-1845) were also among the distinguished English portrait-painters of this period—a period whose triumphs in the field of subject-painting were more important than its portrait-painting. Those who are curious in the matter of dates and coincidences will perhaps trace some occult reason in the fact that the British artists in kindred branches at this period came in groups—were born very nearly at the same time: Sir David Wilkie, in 1785; William Hilton, Benjamin Robert Haydon, William Mulready, Alexander Fraser, George Jones, and Alexander Cooper, in 1786; and William Etty, in 1787; while in 1794 and 1795 another important group of English artists came into the world.

*Genre-painting:* William Mulready was born at Ennis, in Ireland, in 1786. His early education was limited, but through the influence of Thomas Banks (1735-1805), the sculptor, he gained admission in 1800 to the schools of the Royal Academy, where he made remarkable progress in drawing from the life. He died in 1863, after a successful career, and a monument was erected to his memory by the numerous friends his genial character had won for him.

Mulready gained much popularity by the clever illustrations he made for a series of children's story-books. He was exceedingly versatile, and did everything so well that it is difficult to point out the most prominent trait of his talents, but he will probably be remembered chiefly for his admirable scenes of humble life, especially scenes in the tragi-comedy of boyhood, its lights and shadows and struggles toward manhood. Among these, *Idle Boys* and *Boys Fishing* are especially good, and also his *Fight Interrupted*, representing a bully at school unexpectedly overcome by a little hero whom he had sought to crush under his tyranny. It was this latter composition which won the artist his election to full membership in the Royal Academy in 1817.

*Historical Painting: Abraham Cooper*, born in London in 1786 and died at Greenwich in 1868, also won a respectable reputation by his small, finely-composed, and spirited figure and historic scenes, which, notwithstanding a prevailing leaden-gray tone, were exceedingly popular, and were frequently engraved. In 1814 he won a prize of one hundred and fifty guineas for his painting of the *Battle of Ligny*. His *Tam o' Shanter*, *Arab Sheik*, and *Bothwell seizing Mary Queen of Scots* were also especially successful among many other interesting compositions. The hardships of early life had forced him to pass some time as an assistant in caring for the horses at Astley's Theatre, where he acquired a knowledge of horses and vivid ideas of grouping them in action. The result is seen in such canvases as his *Battle of Marston Moor*.

*Battle-painting: George Jones* (1786-1869) was more distinctively a battle-painter than was Cooper. Jones was the son of a mezzotint engraver, and entered the schools of the Royal Academy in 1801; but the sound of war had for his ear a charm that drew him away from his art and caused him to engage in the Peninsular war as an officer. After the fall of Napoleon he returned to his easel, and was soon acknowledged as one of the foremost battle-painters of the century. In 1820 he received a premium of two hundred guineas from the British Institution for his *Battle of Waterloo*, a painting of which he produced several replicas. His *Battle of Borodino* and his *Lady Godiva* were celebrated works. Jones also painted a number of views of Continental cities. The defect of his battle-pieces is that which has injured so many works of this sort—the attempt to make them too comprehensive, the result being to give them a panoramic and topographical appearance, and to eliminate the personal element which is so essential to produce dramatic interest. This is better understood now, and battle-painters of the present day content themselves with representing a single thrilling and decisive episode rather than a widely-scattered composition extending over many miles.

*Subject-painting: Sir David Wilkie*, one of the most original painters of the British school, was born at Cults, Fifeshire, Scotland, November 18, 1785, and died at sea near Gibraltar, June 1, 1841. His father was a clergyman, and David was intended for the same profession, but his precocious and unmistakable turn for art was such that the paternal wishes yielded to manifest destiny, and the youth was permitted to enter as an art-student at the Trustees' Academy in Edinburgh in 1799. He studied the figure for four years, and in 1804 painted his first picture, *Pitlessie Fair*. In the grouping of numerous figures in a natural way and with many characteristic traits suggested by a direct study of nature Wilkie showed in this early composition the germs of the genius which eventually gave permanence to his name.

Having succeeded in selling *Pitlessie Fair* for twenty-five pounds, the young artist determined to start for London, conscious that there was the true field for an artist seeking more than local fame. He at once entered the schools of the Royal Academy, continuing, meantime, to compose

original pictures, and in the following year he exhibited and at once sold the *Village Politicians*, and immediately after painted the *Blind Fiddler* and the *Rent-Day*, both celebrated works; the latter he sold for three hundred guineas, and on the strength of its reputation was elected associate of the Royal Academy in the second year after his arrival in London. In 1811, Wilkie completed one of his greatest works, his *Village Festival*, and was elected member of the Academy. After several similar works founded on the life of the people, and painted in a manner resembling that of the Dutch school, but in most respects essentially his own, the genius of Wilkie culminated in 1820 with his remarkable work called the *Reading of the Will* (pl. 51, fig. 7). This is a small painting (now in the gallery at Dresden), but it is most carefully executed, and few works of art of the modern school have equalled it for shrewd observation of character, and artistic ability to represent this observation in an agreeable pictorial form. As a study of character it is not inferior to Hogarth, while its artistic merits are superior to the work of that great artist.

After completing the *Reading of the Will*, Wilkie made his second visit to the Continent, and devoted much study to the schools of Italy and Spain, where also he found subjects congenial to his pencil. As a result he entered upon a somewhat richer scheme of tone and color, painting more broadly and with a fuller brush. His subjects after this also have less of humor and more of sentiment and romance than formerly; of these later canvases, for example, were *The Maid of Saragossa*, *The Guerilla Council of War*, *The Confessional*, and *Peep-o'-Day Boy's Cabin*. The art of these paintings is certainly equal to anything Wilkie had previously done, while we think it cannot be questioned that the scenes he painted from what he saw about him at home in earlier life have more freshness and genius.

In 1830, Wilkie completed his large composition painted by order of George IV., entitled *Entry of the King into Holyrood*. Although he had been at work on this painting at intervals for several years, it added nothing to his reputation, as the subject was foreign to the character of his genius; but the king appointed him his painter-in-ordinary, and in 1836 William IV. bestowed on him the honor of knighthood. In 1840, Wilkie suddenly resolved to visit the East and enter a new stage of his career by painting sacred scenes suggested by visiting the Holy Land. On his return he was taken ill the night after leaving Malta; he died in a few hours, and one of the most remarkable painters of the nineteenth century lies, not under the lofty dome of St. Paul's, but beneath the rolling surges at the bottom of the deep.

Sir David Wilkie came at a time—happily for his fame—when subject-painters of ability were comparatively rare in England. This gave to his works a novelty that caused them to make a deeper impression on the public mind than such works would make now, when genre- and subject-painters thoroughly skilled in the technical and carefully educated in the principles of art may be counted for this reason he

exerted a powerful influence on the rising school of the nineteenth century. But after making every reservation it must be frankly conceded that David Wilkie was an artist of great original force, equalled by few in searching out the hidden traits of character, and a master in effective composition of groups. It is a little singular that one so skilled in these points should have succeeded only indifferently well in portrait-painting.

*William Hilton.*—Contemporary with Sir David Wilkie was William Hilton, the history-painter, who was born at Lincoln in 1786 and died in 1839. He was the son of a portrait-painter of Newark. Young Hilton was apprenticed to John Raphael Smith, the mezzotint engraver, and in 1806 entered the schools of the Academy. He was one of many who had occasion to bless the memory of those who with such far-sighted benevolence and love for art had founded the Royal Academy. Few painters of Great Britain have been better equipped for their profession than was Hilton. His large historical painting, *Citizens of Calais delivering their Keys to Edward III.*, won him a prize of fifty guineas from the British Institution in 1810. In 1819 he was elected member of the Academy, and in 1827 keeper. Hilton was a man of retiring habits and warm affections, and his death was hastened by the loss of his wife. While the highest rank cannot be assigned to this artist, he executed a number of works that aided to sustain the eminence acquired by the English school of the nineteenth century in history-painting. His drawing was effective and his coloring and composition were agreeable and correct. In some cases he succeeded in conveying strong pathos, as in his fine painting, *Edith discovering the Dead Body of Harold*, for which he won a prize of one hundred guineas. Hilton's *Mary anointing the Feet of Jesus* was purchased for five hundred and fifty guineas and presented to the Church of St. Michael, London.

*Benjamin Robert Haydon.*—A history-painter of probably greater natural ability than Hilton was Benjamin Robert Haydon, whose tragical career has contributed as much as have his works to perpetuate his memory. He was the son of a bookseller of Plymouth, where he was born in 1786. His early enthusiasm for art led him to go to London, against the wishes of his parents. After great privations he finally gained admission to the schools of the Academy. From this time his career was an extraordinary series of alternate successes and reverses. Some of his troubles were doubtless due to an exaggerated estimate of his own powers, which led him to undertake works beyond his capacity, the disappointment caused by falling short of his hopes and expectations being proportionately great; but all his difficulties cannot be thus explained, and we must conclude that, as in certain cases the caprice of Destiny gives to some exceptional happiness and prosperity, others are doomed to exceptional misfortune.

The early successes of Haydon certainly justified him in expecting a reasonable continuation of good fortune. His large painting, *Dentatus*, a work which established his reputation, was produced when he was only twenty-two years old, and was purchased by Lord Mulgrave, and his

*Judgment of Solomon*, exhibited four years later, was sold for six hundred guineas, while in 1820 the exhibition of his *Christ's Entry into Jerusalem* brought him three thousand guineas. Haydon's painting of the *Raising of Lazarus*, which is now in the National Gallery, is in size one of the colossal works of art; it contains twenty figures, each nine feet high. But it was more ambitious than successful in design.

Haydon for some unexplained reason bore a grudge against the Academy and its members, rarely exhibiting there; this, of course, prevented his election to membership, and doubtless, acting as a hindrance to his continued success, added to the coldness with which his later works were received. In 1846 he published a course of art-lectures of solid merit. In the same year, his mind finally giving way under the pressure of struggle and disappointment, he put an end to his existence. Haydon exerted the utmost diligence in studying the principles of his profession, especially in the drawing of the figure, and was undoubtedly possessed of unusual talent. Failure to perceive its limitations proved, also, in the end, a failure to achieve a successful career.

*William Etty*, with abilities somewhat similar to those of Haydon, met with exactly the opposite experience: success came not to him at first, but by long and patient clinging to his chosen pursuit he won riches and fame. He was born at York in 1787 and died there in 1849. He was the son of a Methodist baker; one would hardly have expected from such a source works of the character Etty eventually composed. After terminating a seven years' apprenticeship to a printer, young Etty was invited to stay with his uncle in London and seek his fortune in the great metropolis. In 1807 he entered as a pupil at the Royal Academy, where he excelled in the study of the nude, the bent of his genius thus early manifesting itself; after this he studied for a time with Lawrence. Notwithstanding this careful preparation, the works of Etty were slow in winning appreciation, and it was not until his twenty-eighth year that his paintings were admitted to the Academy exhibitions. The tide turned in his favor ten years later, when his *Cleopatra* and *Coral-finders* commanded general applause. The battle was now won, and henceforth Etty had simply to paint what he pleased and as he pleased, and the purchaser was always at his easel. In 1822, Etty visited the shores of the Mediterranean; in 1828 he was elected Academician. When he died he left behind many friends who cherished his true, simple, generous nature. He had realized from his paintings a fortune of twenty-two thousand pounds.

The works of Etty present an anomaly in the English school, not so much on account of the versatility he displayed in subject and methods as for being produced in a school not especially distinguished for chromatic splendor. His canvases glowed with the magnificence of a Veronese or a Rubens, while the sober character of English art could not permit its voluptuous undraped forms to appear wholly of foreign origin. In color and in the drawing of the female figure Etty's art, while his conceptions are invested with British

*John Martin*, like Haydon, undertook to win position and fame by placing himself in direct opposition to the Academy, but, unlike his unfortunate contemporary, he proved one of the most successful painters of the period. He was born at Hexham in 1789 and died in 1854. He early evinced a taste for drawing, and was placed with a heraldry-painter; him he left for coach-painting, but, running away from the business, was placed by his father with an Italian artist at Newcastle. In 1806 he sought refuge in London and took to china- and glass-painting, in the mean time carefully studying architectural drawing and perspective. At nineteen he married, and thus added to the necessity of exertion, and in his twenty-first year produced his *Sadak in Search of the Waters of Oblivion*, which found a purchaser as soon as exhibited.

He followed this work with others of equal power, and in 1816 won a prize of one hundred guineas for his painting *Joshua commanding the Sun to Stand Still*; in 1821 he won a prize of two hundred guineas for his *Belshazzar's Feast*, a work of wonderful power. During this period he also produced numerous water-color landscapes. The last four years of his life he was engaged upon three large paintings, *The Last Judgment*, *The Day of Wrath*, and *The Plains of Heaven*, which were intended to be his masterpieces, but were left in an unfinished condition. The works of Martin were frequently engraved, and in 1832 he received two thousand pounds for his illustrations for "Paradise Lost." Not satisfied with his efforts in the direction of art, Martin was also active in municipal schemes for improving the sewerage and water-supply of London. Among other honors awarded him for his genius, he was made a knight of the order of St. Leopold of Austria.

The works of Martin are of a kind which some artists would consider scenic, sensational, and outside the range of true art. There is no question that his color was what is termed "foxy," or too predominantly red; but we think it is a mistake to draw too closely the lines of what is termed legitimate art. There is too strong a tendency on the part of artists destitute of imagination and capable of representing only quiet effects to sneer at those whose soaring imagination seeks expression by pictorial representation. The same tendency to unjust criticism exists among certain literary critics. But genius is a quality by itself, and should not be limited by Procrustean rules. There is no doubt that in point of imagination the works of John Martin are deserving of high praise. They tended to stimulate and elevate the thoughts of all who gazed on them; and if the impression was transient, it was still as genuine as the strophes of "Il Trovatore" or of the "Huguenots." The disciples of classic music must still allow some merit to the Italian composers. As a comparison, let us place Martin's magnificent representation of *Belshazzar's Feast* alongside of Washington Allston's treatment of the same subject. It is true that one attempted a general effect, the other a representation of a single group of figures, but as a conception which produces on the beholder the grandest impression of one of the most tremendous episodes in history there is prac-

tically no comparison. The imagination of Martin soared to a realization of the appalling character of the scene in the vast halls of great Babylon, while Allston's talents were busy with a mere chromatic effect in a small apartment which little suggests the grandeur and splendor of the reality.

*Gilbert Stuart Newton.*—Speaking of Allston reminds us of an American artist of this period who became identified with the English school: we refer to Gilbert Stuart Newton. This artist was born at Halifax, Nova Scotia, in 1794 and died at Chelsea, England, in 1835. He was a nephew of the celebrated American painter Gilbert Stuart (*q. v.*), of whom he took his first lessons. In 1817 he visited Europe, and finally settled in London, where as a student of the Academy he made rapid progress and soon found a ready sale for his works. He was a subject-painter, selecting his subjects chiefly from the dramatists and novelists; this has been a favorite field for English artists. In 1832, Newton was elected a member of the Academy, and a bright career seemed before him, but in 1833 he developed symptoms of insanity, and died of brain-disease two years later. Newton's paintings were characterized by rapid treatment and a marked skill in the representation of female beauty; of the latter quality a notable example may be seen in the lovely painting entitled *The Forsaken*. *Don Quixote in his Study* and *Captain Macheath upbraided by Polly and Lucy* are also among his notable works.

*Sir Charles Lock Eastlake*, whose art was in a vein somewhat similar to that of Newton, was born in 1793, at Plymouth, the birthplace of many of England's best artists, and died at Pisa in 1865. He came of a family in easy circumstances, and received an excellent education, after which he was placed at seventeen under Haydon at the Academy. In 1813, Eastlake exhibited in the British Institution his first picture, *Christ raising the Daughter of Jairus*. In 1814 he studied art in Paris, in 1815 returned to England, and in 1817 visited Italy, where he remained fourteen years, sending home numerous works, which procured him his election to the Academy. In 1847, Eastlake published his valuable work entitled "Materials for a History of Oil-Painting;" in 1850 he was elected president of the Royal Academy and received the honor of knighthood.

The chief blemish in the style of Sir Charles Eastlake was over-refinement. The original idea of his compositions was vigorous and attractive, but he seemed unable to know when to stop—perhaps because the inspiration lost itself when he took the palette in hand. This has been a prevailing fault of the English school, and is perhaps one reason why it is not now more appreciated. Exception to the rule may be made in the case of a few, such as Turner, Constable, and Etty, whose method is as robust as their conceptions. Eastlake, however, composed well, had a fine feeling for beauty, and his pictures were characterized by a fine sentiment. His residence on the Mediterranean caused him to select a series of romantic subjects which tended to make his pictures popular at a time when the Byronic school of poetry was at its height. A few of the best works of Eastlake were his *Greek Fury* and *The*

bly his finest painting is the *Escape of Francesco di Carrara*, a beautiful composition now in the National Gallery.

*Charles Robert Leslie* may be assigned to the same class of painters. He was born in London in 1794 and died there in 1859. His parents were American, and young Leslie when five years of age accompanied the family on their return to Philadelphia. A portrait which he drew of George Frederick Cooke, the tragedian, at New York, was considered a work of such promise that a fund was raised by subscription to enable the young artist to study in England. In 1811 he left for London, where he remained for the rest of his life, with the exception of a year at West Point, New York. There is no reason for considering him otherwise than as an English painter. He made rapid progress after being admitted to the Academy; in 1826 he was elected full member. He published a valuable "Handbook for Young Painters." Leslie selected his subjects chiefly from the dramatists and novelists; they are characterized by skill in suggesting dramatic effect, as well as by a delicate humor. Among his best works are *Uncle Toby* and *the Widow Wadman* and *the Merry Wives of Windsor*.

*Animal-painting.*—Contemporary with the artists we have been considering were a number of excellent painters of animal life, a branch of art in which British artists have excelled.

*James Ward*, born in London in 1769 and died at Kensington in 1859, was one of the first to attempt animal-painting in England, and is remembered for his masterpiece, *A Landscape with Cattle*. He became Academician in 1811, and painted until after his eightieth year.

*John Frederick Herring*, whose father was an American, was a painter of a wide range of ability and of great art-knowledge. He was born in Surrey in 1795 and died at Tunbridge in 1865. Herring began life as an apprentice to a coach-painter. He studied with Abraham Cooper, and soon received commissions to paint portraits of horses and began the series of *Winners of the St. Leger*, which he continued for thirty-three years. But in 1830 he undertook to paint composition- or subject-pictures, and exhibited annually at the Academy. Many of these works have been engraved, and have met with a wide popularity. Herring's long career was one of uninterrupted success. Among his best canvases are *Three Members of the Temperance Society*, *Returning from Epsom on the Derby Day*, and a *Mail-coach in the Time of George IV.* A characteristic example of Herring's art in depicting animals with lifelike fidelity is his *Straw-yard* (pl. 67, fig. 4).

*Sir Edwin Henry Landseer*, a great and deservedly popular painter whose range was wider than that of Herring, was born at London in 1802 and died there in 1873. He was the third son of John Landseer, a well-known engraver and writer on art. In the department of animal-painting Landseer holds the highest position in England. When a child he manifested a love for animals and for art and was remarkable for his skill in drawing; happily, he was enabled to gratify his ruling tastes, and, being

successful from the outset, his career was exceptionally prosperous. After receiving every distinction art could confer, including the offer of the presidency of the Royal Academy—an honor he declined—he was knighted in 1850. He left a fortune of one hundred and sixty thousand pounds, derived from his works, and was awarded a tomb in St. Paul's Cathedral.

Landseer was a most prolific painter, and yet exceedingly careful in his drawing and composition; it was his good fortune to have an inclination for a class of subjects that commanded the popular taste from the outset, while his artistic merits were such as to meet the approval of artists and amateurs as well. The reproduction of his paintings by engravings has probably surpassed that of any other painter of his time. His method of laying on color would not now be universally approved, when it is the fashion to work with a loaded brush, but it compares well with the methods of most English painters. One secret of the success of Landseer was the humanity he imparted to his groups of animals; he has been criticised for this, but some people discern many points of resemblance between human and animal life, many traits of human character suggested in the animal. The genius of Landseer saw these points very acutely, and he was thus enabled to give to the animals he painted an interest which few other painters have ever equalled.

Among the most remarkable works of Landseer are *The Old Shepherd's Chief Mourner*, the *Stag at Bay*, *Alexander and Diogenes*, *There's Life in the Old Dog yet*, and *A Distinguished Member of the Humane Society*. Figure 8 (*pl.* 51) is an elegy in painting: a doe lies dead upon the snowy hillside, and the unconscious fawn is still seeking the nourishment which the mother can no longer give. Not content with drawing from the life, Landseer studied the anatomy of animals and aided the eye by practical knowledge. The four colossal lions at the base of the Nelson monument in Trafalgar Square were modelled by Landseer. In the representation of textures, wool, hair, or feathers he painted with great care, yet with rapid execution, and produced results unrivalled in the history of animal-painting.

Contemporaries of the preceding were John Frederick Lewis (1806–1876), distinguished as a brilliant painter of Oriental scenes, and Thomas Creswick (1811–1869), a landscape-painter who excelled in atmospheric effects and aerial perspective.

*Richard Ansdell*, born at Liverpool in 1815 and died in 1885, an animal-painter of much ability, painted several compositions in conjunction with Thomas Creswick, the landscape-painter, one painting the animals, the other the landscape; among these are *The Southdowns* and *The Drover's Halt*. As an example of the work of this accomplished artist we give his *Morning* (*pl.* 69, *fig.* 1), a vivid picture of a boy examining his gun preparatory to the hunt; the boy is an i while the dogs are looking up in happy expectation. may safely be ranked as second only t

*Briton Riviere*, animal- and subjec

has a respectable position for the imagination displayed in a number of his semi-archaic compositions, as well as for his dramatic representations of animal life and character. He is a son of William Riviere, a painter of moderate ability, with whom he studied the rudiments of his art, grounding himself still further in his profession by giving instruction in drawing at Cheltenham, and later at Oxford during the time he was there pursuing his academic studies. In 1878, Riviere was elected A. N. A., and full Academician in 1881; he also received a medal at the Centennial Exhibition, Philadelphia. Among his most successful works are *Lions*, *Let Sleeping Dogs Lie*, *Enchanted Castle*, *Sheep-stealers*, and *After Naseby*. His most notable compositions, undoubtedly, are *Circe and the Companions of Ulysses*, *Daniel in the Den of Lions*, and *Persepolis*. The latter, representing the majestic ruins by moonlight and lions prowling on the desolate terraces, is a work of genuine originality, artistic skill, and imaginative power.

*Marine-painting*: William Clarkson Stanfield, who painted at the same time, merits more extended notice, as one of the first to display in a powerful manner on canvas the English enthusiasm for the sea. He was born at Sunderland in 1798 and died at London in 1867. His father was a writer of some repute, but young Stanfield preferred the sea to letters and entered the marine service, where he, of course, mastered the details so essential to successful marine-painting. While at sea he practised sketching; and when disabled by a fall from the rigging, he at once secured an engagement as scene-painter. In 1827 he exhibited marine-paintings at the Academy, and, having won a prize of fifty guineas, abandoned scene-painting for studio-work.

In 1835, Stanfield was elected member of the Academy, exhibiting in that year his *Battle of Trafalgar*, painted for the United Service Club, London. Of the really good paintings of a naval battle, this is one of the few in existence. Stanfield's career was long and successful. His early experience in scene-painting served him a good turn in his battle-pieces, but it sometimes had an injurious effect on his simpler compositions. While he has been surpassed by some of his successors in art-technique, Stanfield stands among the few who have fully realized the solemn grandeur of the sea and the humanity with which the born sailor invests his ship. *Vesuvius and the Bay of Naples*, *The Victory*, and the *East Indian after the Storm* are among the most remarkable works of this talented artist.

*Water-color Painting*.—During the period described in the preceding pages a number of painters of eminence appeared who were especially water-colorists and established the brilliant school of aquarelle for which English art is famous. Indeed, as regards the matter of color, the water-color painting of England may, with some notable exceptions, be considered more satisfactory than its oil-painting. This may be in part, perhaps, because many water-color pictures—especially landscapes—are painted directly from nature, while the oil-paintings are executed in dingy stu-

dios and in the smoky light of a metropolis celebrated for its murky atmosphere.

*Paul Sandby* (1725-1809) is called the "father of water-color art." We have seen that Thomas Girtin had also done much to lead the way in this direction, followed by such artists as Turner. Numerous admirable artists like John Robert Cozens (1752-1799), and skilful miniature-painters both before and after Girtin, like Richard Cosway (1740-1821), his wife, Maria Cecilia Louisa Cosway, and Sir George Hayter (1789-1871), contributed to display the importance of water-color art. Robert Hills (1769-1844) was as a water-colorist a worthy predecessor of Cooper and Landseer in animal-painting.

*John James Chalon*, born in Geneva, Switzerland, in 1777, but resident most of his life in England, is noted for a versatility of range of subject combined with artistic merit so remarkable that his works may be considered a fair index of the possibilities of water-color painting. There was scarcely any subject that he did not seem capable of treating in a style at once artistic and popular. His painting *Napoleon on Board the Bellerophon* is now in Greenwich Hospital. Chalon was elected full member of the Water-Color Society in 1841 and died in 1854.

*Alfred Edward Chalon*, born in 1780, brother of the preceding, was also known as a successful water-colorist, making portrait-painting his specialty. He painted a portrait of Queen Victoria soon after her accession to the throne. He died in 1860, and was buried by the side of his brother.

*Samuel Prout*, who won a high position as a water-color painter, was born at Plymouth in 1783 and died in 1852. He was practically self-instructed, and in 1815 became a member of the Water-Color Society. The style of Prout was entirely original, full of vigor, rich in color, broad in treatment. He excelled in painting the picturesque. Some of his views of old cottages, of ruined towers, and of venerable gables and cathedrals on the Continent are unrivalled in quality, but he was never able to represent foliage with success. Picturesque architecture was essentially his field.

*David Cox*.—One of the greatest water-colorists of the English school was David Cox (1783-1859), a landscape-painter, the son of a blacksmith. After trying his hand at scene-painting, he devoted himself to the department in which he won fortune and renown. David Cox was eminently successful in color and in seizing the fleeting lights and shadows of the chequered landscapes of England, Scotland, and Wales. His works command high prices, and will long give him an exalted position among the artists of the nineteenth century.

*Anthony Vandyke Copley Fielding* (1787-1855) holds among British water-colorists a position similar to that of David Cox. As his name suggests, he came of an artistic family; both his father and grandfather were painters. He occupied a respectable position in the department in which he accomplished so much to make the fami

brothers of Copley Fielding were also successful painters and engravers. A study of the history of the arts shows that in no branch of human effort is talent so hereditary as in painting. Fielding was elected president of the Water-Color Society in 1831. He painted with a careful study of nature, and his style combined a full knowledge of detail with breadth. He loved to paint, chiefly, scenes of his native island, frequently those along the coast. Fielding's works brought high prices, and several fine examples are treasured in the collection of South Kensington Museum.

*James Duffield Harding*, one of the best water-colorists of England, was born at Deptford in 1798 and died at Barnes in 1863. He was successful in winning both money and fame. His works, although very numerous, command high prices. Harding exercised considerable influence on the water-color painters of his country because he taught many pupils who acquired his free-hand style in the rendering of picturesque ruins. He was a pupil of Samuel Prout, and, it must be admitted, imitated not only Prout's choice of subject, but also his manner to a certain degree.

*George Cattermole*, who was born at Dickleburgh in 1800 and died in 1868, was also a lover of the antique, but rather in the way of compositions of old times in Merry England than of actual ruins. His department of imaginative painting was, however, essentially architectural, with effective groups in mediæval costume agreeably arranged. His art was therefore romantic, inspired, as it were, by the poetic imaginings of Walter Scott. Among his most important works are *Cellini and the Robbers*, *Sir Walter Raleigh witnessing the Execution of the Earl of Essex in the Tower*, and the *Unwelcome Return*.

*Sir John Gilbert* is a painter whose sympathy has been, like Cattermole's, with old times, and who has executed many most vigorous compositions both in water-colors and in black and white. He was born in 1817, is still living, and is president of the Water-Color Society. He was knighted in recognition of his distinguished ability and the patriotic character of his art.

*Reform Movements in Art.*—To go into a detailed account of all the contemporary living painters of the English school would be to exceed the scope and limits of this article, but two or three important features of recent British art may be mentioned which to a certain degree serve to classify modern English painters. When the romantic school of which Eastlake and Cattermole were exemplars began to lose its force, there appeared certain groups of artists who by tacit or distinct agreement attempted a reform in existing methods. More than any other school, that of England has been subject to such eccentric movements; no other school has produced so large a proportion of theorists and artists working entirely outside of academies and conventional styles. This may perhaps have been in part due to the fact that many English artists have been in questions of destiny *au-fond* philosophers or speculators, with whom art-expression has been a means to an end rather than the end itself, which,

as French painters say, should be the sole aim of the born artist. Be this as it may, we find our view of the question exemplified in such remarkable characters as Blake, such singular painters as Rossetti, Burne-Jones, and Watts.

*Pre-Raphaelite School.*—Not precisely of this class of intellectual painters, but equally original and moved by the same rebellion against conventionalism, were the founders (about the year 1850) of the so-called pre-Raphaelite school. The adoption of a new theory or method was as deliberate as the revolt of Wordsworth against the poetic style current in his day; and, like his poetry, pre-Raphaelism contained, with some ideas based on sound principles, much that was absurd, and thus tended to defeat what was actually good in the attempt to produce a reform in art. The artists prominent in the movement were John Brett, John Everett Millais, and William Holman Hunt.

Pre-Raphaelism was based on the notion that the painters of the time had departed from the principle of studying from nature and were indolently working out imperfect conceptions that were untrue to nature. We do not think this conclusion was wholly correct, but, at any rate, the sensation caused by the pre-Raphaelite reform was of benefit in shaking up conventionalism. It further proceeded upon the theory—which in itself is unreasonable, but follows naturally from the seriousness of the Anglo-Saxon mind—that an artist should conscientiously reproduce nature as nearly as possible; in fact, should be as true in his representations as he would be in his duty to his God. It is impossible for any practical mind to maintain such high ground with any show of reason. A painter has an entire right to paint the sun green or to make a mountain square if he chooses, leaving the public to decide as to the intrinsic merits of his work. To make it a question of conscience is wholly untenable and chimerical, but this is what the pre-Raphaelites attempted, and was the substance of the gospel preached with so much eloquence and such brilliant periods, but with meagre logic, by Mr. Ruskin.

*Result of the Pre-Raphaelite Movement.*—The pre-Raphaelites maintained that a painter should, in deep reverence for the works of the Supreme Creator, paint exactly what he sees, "telling the truth, the whole truth, and nothing but the truth." They went a step farther, and assumed that as the early Christian painters copied, or must have copied, nature—we all know how poorly they copied it because of the lack of trained sight and intelligence—therefore it would be well to see nature as they saw it. The result was one of the most extraordinary series of paintings the world has seen. Landscapes and still-life were painted with photographic reality, with beaver-like industry in the representation of details, and with a patience that precluded rapid painting and seemed to include everything but art a beholder of these singular works marvelled at the impossibility involved at the success in reproducing the minutest details. There are the only emotion touched. There are

most successful, of Mr. Hunt's works. *The Shadow of the Cross* was painted after exhaustive preliminary studies in Palestine in order to give it truth of local detail, but the result has hardly justified the effort expended, and practically serves as a refutation of the extreme theories of pre-Raphaelism.

*Dante Gabriel Rossetti*.—The other art-movement referred to above, while apparently independent of pre-Raphaelism, seems to owe its origin in part to it; we refer to the school of which Dante Gabriel Rossetti (1828–1882) and Edward Burne-Jones are the most prominent exponents. Rossetti affiliated with the pre-Raphaelites, but rather from accident than from any special sympathy with their peculiar ideas concerning the detailed representation of nature. His poetic, sensuous temperament found expression in poetry, and to a less degree in painting; and it was the attempt of the pre-Raphaelites to paint figures like those of the early Italian painters that influenced him more than the study of nature. Out of this sentiment he evolved with them a somewhat mawkish style of posing and painting the figure with archaic costumes, which was doubtless suggested by genuine feeling, although it is difficult for many to disassociate it from sickening affectation.

*Edward Burne-Jones*, born at Birmingham in 1833, a self-taught painter who after many years of unappreciated perseverance has won a certain following and aided to produce a limited but enthusiastic school, has carried this phase of pre-Raphaelism to its last degree of excellence and absurdity. Thoroughly in earnest, and far superior to Rossetti in the technics of art, Burne-Jones has executed a number of large and really important compositions, of which the *Venus's Mirror* and the *Golden Stairs* are prominent examples. He has entirely departed from, if he ever followed, the realism of the pre-Raphaelites, painting broadly and with fine modulations of color and imparting much poetic grace to his female figures, but they are all pervaded by a prevailing lankness and an expression of affectation in which the artist seems to be attempting the minor key of thought and sentiment of Morris's poems; but to attempt that in art with entire success is excessively difficult; not to succeed entirely is almost to touch on the border-line of the ridiculous. Burne-Jones's subjects are mystical and allegorical and in a sense decorative, and are the reverse of popular in their character. As an illustration of this feature of his art we give his *Lament* (pl. 67, fig. 2), two sorrowing girls mourning amidst the ruins of the past. The sad, sweet sentiment in the rigid face and limbs of the dumb singer with her silent lute strikes a chord of melancholy pathos which words are inadequate to express.

*George F. Watts*.—Another painter of great intellectual grasp whose field is in the region of allegory and mysticism is George F. Watts, born in 1820, one of the most commanding figures in the later British school. He first exhibited in 1837, and his public career extends through half a century. For a cartoon of *Caractacus* he received a prize of three hundred pounds, and for his *Alfred inciting the Saxons to Maritime Enterprise* a

prize of five hundred pounds. He has painted many excellent portraits and various history-compositions of merit. But Watts is best known at present for his very powerful treatment of the ideal in the form of profound allegorical compositions. No recent English painter has made such serious and successful endeavors to suggest the ideal in pictorial representations.

The treatment of his subjects is grandly simple and severe, resembling in this respect the stately reticence and massive strength of plastic art. In designing, Watts cannot always be considered a correct technician, but there is a depth of emotion, an effect of concentrated power, which reminds one of the grandeur of Michelangelo; his color is tender and beautiful. Whether in portraiture or in composition, Watts is in every sense of the term an idealist. One of his greatest works is *Love and Death*. Of course such an artist cannot form a school, for his methods and thoughts defy imitation, being the result, not of schools and rules, but of genius.

*Classic School.*—A school has in recent years been formed by a number of painters following different lines of expression, but having the same bias for the representation of classic subjects—that is, subjects drawn from Greek and Roman antiquity. Among a number who have achieved marked success in this direction, three seem to take precedence—Sir Frederick Leighton, Edward J. Poynter, and Laurenz Alma-Tadema.

*Sir Frederick Leighton*, painter and sculptor, now president of the Royal Academy, was born in 1830, and studied principally in Italy and in Germany. Being in easy circumstances, he has been enabled without hindrance to devote himself to his profession. His colossal painting called *Daphnephoria* is one of the best productions of pictorial art executed of late; it is a poetic conception agreeable in composition and color, and shows careful study of the figure. We reproduce his *Wedded* (pl. 68, fig. 2). The graceful figures, although somewhat statuesque, are admirably drawn.

*Edward J. Poynter*, born in Paris in 1836, a pupil of Gleyre, settled in London in 1860. His *Race of Atalanta*, exhibited in 1876, indicates qualities similar to those of Sir Frederick Leighton's *Daphnephoria*, though it shows rather more dryness of treatment and there is less evidence of inspiration than of careful academic study.

*Laurenz Alma-Tadema*, born in 1836, a native of Holland, but by adoption an Englishman and wholly identified with the English school, perhaps takes precedence of all the painters who within the last thirty years have carried this branch of art to a point of excellence that has never before been equalled: that is, the careful reproduction of classic life, its types and customs. The great strides made in archæological studies have enabled painters to excel in this field. It must be confessed that too many of these works "smell of the lamp," as is the case with many historical novels; the study of details arouses more admiration than the thought expressed. But Alma-Tadema has avoided this fault more than most of his colleagues, and actually paints like one born in those times and

after a long sleep awakened to reproduce scenes beheld ages ago. His *Audience at Agrippa's*, *The Vintage Festival*, and *Sappho* (pl. 68, fig. 3) are simply marvellous; criticism before such works is dumb. The archaic details are perfect, every art-quality is there—composition, drawing, color—and the very spirit of classic times seems to hover over them. It is true that this painter does not often attempt scenes either strongly dramatic or intense with passion; he knows the limitations of his genius, and thus has admirably succeeded.

*Contemporary Historical School: Daniel Maclise.*—History-painting is one of the fields that have been most cultivated by recent British painters, of whom one of the most noted is Daniel Maclise, who was born at Cork, Ireland, in 1811 and died in London in 1870. Maclise was a poor colorist, but he excelled in careful drawing and composition and in faithfulness to details. One of his most remarkable works is the *Meeting of Wellington and Blucher after the Battle of Waterloo*, a fresco in the House of Parliament.—Marcus Stone (born in 1840) has done good work in the same direction, and is creditably known by such vigorous paintings as *On the Road from Waterloo* and *Edward II. and Piers Gaveston*.—A. C. Gow (born in 1848) and several others whom our limits forbid us to notice have also succeeded as history-painters.

*Miss Elizabeth Thompson*—now Mrs. Butler—born in London about 1850, has achieved a great reputation as a battle-painter. While this is doubtless partly due to the fact that such subjects are remarkable for a woman to undertake, yet it cannot be denied that some of her works possess great and original merit. She composes dramatically, and attains this effect in part by selecting episodes rather than by attempting to represent too extended a view of the conflict. *Quatre-Bras* and *The Thin Red Line* are among her most popular and successful works.

*Contemporary Marine-painters.*—Among the prominent marine-painters of this period, Edwin Hayes, Henry Dawson (1811–1878), and J. C. Hook (born in 1819) deserve prominent mention. The last-named has made a specialty of marine-genre with marked success.

*Genre-painters.*—The recent pictorial art of England has produced the happiest results in the field of genre-painting—the representation of every-day life by the hearth, in the farmhouse, among the picturesque folk who dwell along the coast and weather the wrath of the sea to reap “the harvest that no man sows.” It is these works, when well executed, which appeal to peasant and connoisseur alike, and educate the people while they grace the halls of wealth. R. W. Macbeth (born in 1848), Thomas Faed, Luke Fildes, and Erskine Nicol (*q. v.*) are among the leaders of this class of art in England to-day, and among the benefactors of their country as well by the pleasure their works have given to multitudes.

*Thomas Faed*, one of the leading contemporary genre-painters, was born in Scotland in 1826. In 1852 he went to London, where he first exhibited his *Mitherless Bairn*, which made a profound impression and

brought him into prominence. His pictures are pleasing idealizations of homely rural life, and have become generally popular through engravings familiar to the public both in England and in America. One of the best examples of this artist's productions is *The Home and the Homeless* (pl. 67, fig. 3), an interior scene of a happy home, to the hospitality and shelter of which a homeless family have been admitted.

*S. Luke Fildes* was born in 1844. He began his studies at the South Kensington School, London, and subsequently pursued them at the Royal Academy, meanwhile devoting himself to illustrative work for the London pictorial weeklies; his success in this direction obtained for him the commission to furnish the illustrations for Lever's and Dickens's last works. His first public exhibit was a painting catalogued in the Royal Academy Exhibition of 1868 as *Nightfall*. He will be remembered by American readers for his two paintings at the Centennial Exhibition of 1876—*Betty*, an inspiring result full of piquancy and grace, and *Applicants for Admission to a Casual Ward*, a vivid and powerful work suggestive and touchingly impressive in its realism. Among his other paintings may be mentioned *The Loosened Team*; *The Empty Chair*, a study from Dickens; *Fair, Quiet, and Sweet Rest*; *Simpletons*; *The Widower*; *Playmates*, and *The Venetian Flower-girl* (pl. 69, fig. 2). Fildes was elected to the Academy in 1879. He is a marked example of a class of modern painters whose earnest realism is truly expressive of the ideal, and whose works afford a refreshing contrast to the pseudo-idealism of the impressionist school and the vapid affectations of the pre-Raphaelites.

*Erskine Nicol*, born at Leith, Scotland, in 1825, is the representative painter of a class of subjects illustrating the humorous side of Irish life and character. In 1838 he was admitted a student at the Trustees' Academy in Edinburgh, and in 1845 went to Dublin, where he painted portraits and gathered material for the clever sketches of Hibernian life exhibited at the Academy after his return to Edinburgh in 1851. A characteristic example of Nicol's work is *The August Presence* (fig. 4), depicting the interior of a village school. An unhappy wight has been recalled for some breach of the rules, and the pedagogue raises his eyes from the paper and looks sternly at the culprit over his spectacles.

*George Henry Boughton*, genre- and subject-painter, was born at Norwich, England, in 1834; at the age of three he was brought to America by his parents, who settled in Albany, New York. The latter circumstance has caused many to claim him as an American painter; but if ever there was a reason for this assumption, it can no longer be maintained, for, born in England, he returned in his twentieth year to Europe to study, and has permanently resided in London since 1861, being identified with English art, first as A. N. A., and subsequently, in 1879, as A. R. A. He had the advantage of forming his style under no artist until he was able to visit the Continent and among the old masters to modify his methods and principles by mature observation. We can trace in his thought, however, a

sympathy with the pre-Raphaelite movement. Although a painter of real life, he may be classed with artists such as Edward Burne-Jones, who to a fine perception of artistic possibilities add an undertone of sentiment bordering on the romantic. In each, also, may be noted a tendency to paint women as exceptionally tall and almost abnormally slender, not to say lank. Sometimes, however, as in his *Edict of William the Testy*, Boughton shows himself capable of using a robust pencil and a brush full of brilliant colors; but in general he affects a low tone, inclining to subtle sombre grays in harmony with the subjects he prefers. His works have been numerous, highly popular with connoisseurs, and remuneratively successful. He is one of the few who have discovered the picturesque possibilities of American colonial life. Among his most important compositions are *Hop-Pickers*, *Widow's Acre*, *Canterbury Pilgrims*, *Priscilla*, *March of Miles Standish*, *Dead Swallows*, *Return of the Mayflower*, *Waning Honeymoon*, *Pilgrims going to Church*, *Edict of William the Testy*, illustrating a passage in Irving's "Knickerbocker's History of New York," and *Rose Standish* (pl. 68, fig. 1).

*Contemporary Landscape-painters.*—Among the best contemporary landscape-painters of England are J. E. Millais, who has already been mentioned, Vicat Cole (born in 1833), and Peter Graham (born in 1836). The latter is also an animal-painter, and his vigorous combination of this branch with landscape gives him a high position. A Scotchman, he revels in the wild Highland scenes of his native land. As a colorist he is superior to Landseer in the same department, but his scope is more limited. Clara Montalba is also distinguished for her success as a landscape-painter in water-colors. Her subjects have been chiefly selected from Italian scenes, and their prevailing quality is a refined sentiment for the subdued effects of nature. In her spirited Oriental scenes, especially figure-pieces in aquarelle, Elizabeth Murray (1817-1882), on the contrary, painted in a style of color the most brilliant possible, yet without garishness.

*Frederick Walker*, one of the most remarkable painters of the English school during the present generation, was born in London in 1840, and died in 1875 at the early age of thirty-four—not too early, however, to win a very prominent position among the greatest English painters of this century. He was a landscape- and subject-painter in both oil- and water-colors, and has rarely been equalled for his faculty of uniting landscape with the drama of human life. In this respect he may be likened to Jean François Millet. He studied with Mr. Baker the architect, and later at the Royal Academy, of which he was elected member in 1871. He was also member of the Water-color Society. Among his chief works are *Autumn*, *The Village Fishmonger's Shop*, and *The Wayfarers*, in water-colors. *The Bathers*, *Right of Way*, and *Harbor of Refuge* are among his important works in oil-colors. *The Plough*, an oil-painting executed in 1871, is a very remarkable composition, representing a cliff receiving the early rays of the sun, while on the shadowed field in the foreground hus-

bandmen are turning up the soil. It is, in brief, an admirable epitome of bucolic life, a fine suggestion of its mingled prose and poetry.

Never was the English school represented by so many painters as now, while the average of merit is so generally diffused, owing partly to the superior academic education afforded, that it is with some difficulty one is able to discriminate and decide on those that actually overtop the others. Many excellent painters are now engaged in promoting art in England, while very few can be granted a share of that exceedingly rare quality called "genius." In general, we should say that the artists of the contemporary English school are better educated than were the painters of the early part of the century, and understand better the principles and technical methods of art, but, with a number of notable exceptions, are inferior to their predecessors in color and originality.

#### X. AMERICAN PAINTERS IN THE EIGHTEENTH CENTURY.

The condition of the colonies was such during this period that one is not surprised to find that little was then done in America toward promoting the progress of the fine arts. Two of the most prominent painters born in America in the eighteenth century went to England and became identified with the English school; we refer to Benjamin West and John Singleton Copley, who have been mentioned under English art.

While those who gained prominence as distinctively American artists studied in England and their style is of the English school, the first recorded colonial painter was Robert Feke (1725-1769). The first painter of any real artistic ability and art-education in America was a Scotchman, John Watson (1685-1768), who painted portraits in Philadelphia in 1715.

*John Smybert*, another Scotchman, who was born at Edinburgh about 1684 and died in Boston, Massachusetts, in 1751, was persuaded by Bishop Berkeley to settle in America, and came to Boston in 1728. Neither Smybert nor Watson deserves celebrity on the score of ability, but they must be mentioned in a record of American art, both because they were practically expounders and because they did much to perpetuate the likenesses of the worthies who helped to build up our republic. An excellent copy of a Vandyck brought over by Smybert contributed to stimulate a feeling for art-expression among our budding artists. Allston acknowledged that a sight of this work "affected him like an inspiration."

*Charles Wilson Peale* (1741-1826), a man of varied talents, acquired a reputation as one of our earliest painters by giving some attention to portraits; he studied for a time under Benjamin West in London, and on returning executed an historical portrait of Washington. The condition of art in America, as also of our civilization, at that period, and the versatility of Peale, are well illustrated by the fact that he "sawed his own ivory for his miniatures, moulded the glasses, and made the shagreen cases."—Rembrandt Peale (1778-1860), the son of Charles Wilson Peale,

also made a profession of art, but his paintings indicate talent rather than successful achievement.

*John Trumbull* (1756-1843) was one of the most notable American painters of the last century. He was a son of Governor Trumbull of Connecticut, and received a classical education at Harvard. But the Vandyck alluded to above made such an impression on young Trumbull that it awoke in him the dormant feeling for art. For a time he laid aside the pencil for the sword, serving with distinction during the war of the Revolution, first as aide to General Washington, and then as major at the storming of the works of Burgoyne at Saratoga. After that event he threw up his commission and became a student under Benjamin West, whose style is suggested in that of Trumbull, who was, however, the greater artist by nature. That his later works show a wonderful falling off in quality is largely due to the fact that the almost entire absence of art-influences and competition on his return to America deprived him of the healthy stimulus so essential to the development of artistic genius.

The talents of Trumbull were conspicuous in portraiture and history-painting. The energy of his style is illustrated in such powerful portraits as those of Washington and Hamilton; that of the former is in some respects the most interesting likeness existing of the Father of his Country. It is in the art-gallery of Yale College. Deficient, perhaps, in point of drawing, the attitude is full of spirit, the expression is that of the unconquerable hero who quailed not before the horrors of Valley Forge and who snatched victory at Trenton.

The art of Trumbull culminated in the historical paintings entitled *The Signing of the Declaration of Independence*, the *Death of Montgomery*, and the *Battle of Barker Hill* (pl. 70, fig. 2). The last two are still unsurpassed in spirit and composition by any other historical paintings of the American school. Of cabinet size, they combine breadth and detail in just proportion. The faces are in many cases portraits from life, and each is stamped with the violent, varying passions of the hour, the effect being extremely dramatic, although far from sensational. When Trumbull painted these two remarkable works he was inspired by a true spark of genius. His later productions are of small artistic importance.

Of *Charles Smith*, who has acquired an imperishable name in American art, was born at Narragansett, in Rhode Island, in 1756, and died in Boston in 1828. He had the good fortune to attract the attention of Josiah Alexander, a Scotch artist, by whom, when about eighteen years of age, he was taken to Edinburgh and placed under the tuition of Sir George Chambers. But young Smith, on account of the death of his patron, Alexander, did not remain long in Edinburgh: he returned to America, working his passage home before the mast, and began portrait-painting at Newport, Rhode Island. He subsequently removed to Boston, and thence to New York, and in 1778 set sail for London, where for two years he had little success and suffered greatly from poverty; but, making

the acquaintance of his countryman Benjamin West, he was taken as pupil into the studio of that artist and received from him valuable assistance. Stuart's career thenceforward was one of prosperity. His natural genius for color led him to take hints from Sir Joshua Reynolds rather than from West, and his superb coloring, so far as it suggests any school, is that of Reynolds and Gainsborough.

The reputation of Stuart soon rivalled that of those eminent portrait-painters, and among the numerous distinguished personages who sat to him was Louis XVI. In 1793 he finally returned to America—none too soon, as it proved, for he was thus able to produce those superb portraits of President Washington and Martha Washington which the country has accepted as part of the national treasures to bequeath to all generations. Numerous other portraits of our leading statesmen, generals, and queens of society are found in many of our galleries to perpetuate the genius of the greatest of American portrait-painters. The character of Stuart was one of marked peculiarities, and offers points of interest and picturesque individuality scarcely equalled by that of any other American artist. The canny shrewdness of his Scotch temperament was mellowed almost to the point of absurd incongruity by the warm and supple traits of his Welsh ancestry. He was noted as a *raconteur* and for his skill with the violin.

The style of Stuart was undoubtedly the offspring of original genius. He availed himself of hints from the leaders of the British school, but his methods produced results entirely his own. As a colorist he has never been surpassed in the history of portraiture; he was able to impart the effect of atmosphere, and such was the purity of his color that time seems to have no effect upon it. Sometimes he painted thinly, and then, again, he loaded his colors.

#### XI. AMERICAN PAINTERS IN THE NINETEENTH CENTURY.

The history of the art of painting in the United States during the nineteenth century is one of imitation or transition; of movements serving as steps in the progress of the national art to a higher plane; of artists here and there of great native powers failing to accomplish the best results for lack of proper training; of schools for a short time having a vogue and then falling rapidly into neglect; of patrons fickle and popular opinion as unsteady as a vane in a whiffling veering wind; in a word, an art struggling to live and advance among a people yet new and knowing too little on the subject to produce or appreciate good work. Doubtless the young art of every people has passed through similar phases before reaching genuine excellence, and American art is at last beginning to emerge from these difficulties and is gaining a foothold on firm ground.

Of course within our limits it is impossible to give a detailed account of the movement of American art since the year 1800, nor would it be especially profitable to do so if we could; suffice it to mention the chief points or steps in this period of transition, and to name a few of the

painters who for one quality or another have been the most representative. The progress of our painters has been impeded by various obstacles, among which have been the pernicious art-influences of the schools of Italy and Düsseldorf: those influences affected our art for half a century, and it is only recently that it has fairly emancipated itself from them. And yet if our painters during that period had painted more excellently, it is doubtful whether they would have met with any response at home. It is only since the Civil War that our people have been capable of appreciating any but the most conventional art; and if the American painters of the future produce nobler and more original results, it will be in accordance with a law that gives them a fit audience as well.

*Thomas Cole.*—One of the painters most endowed with natural gifts yet seen in America was Thomas Cole (1801–1848), by birth an Englishman, but identified with his adopted country from childhood. Cole was a man of thought and imagination and inspired with a deep sympathy with nature. Together with Thomas Doughty (1793–1856) he led the way to the school of landscape-painting which has done so much to interest our people in the beauties of their native land, although, owing to the absence of genuine art-culture, the artists who formed this school were unable to do much toward furthering the progress of pictorial art. Cole will be longest remembered, however, for his imaginative works. Every one knows his series called the *Voyage of Life*, but comparatively few are acquainted with the more important series called the *Course of Empire*, now in possession of the New York Historical Society.

*William Sidney Mount.*—Contemporary with these painters was William Sidney Mount (1806–1868), one of the most gifted genre-painters of America. Mount lacked art-training; his color, composition, and technique were often at fault; but he was a close student of character, and with better advantages would have achieved far more important results.

About the time these painters were coming on the stage there were passing off two painters of ability who enjoyed the advantages of foreign study and have left names that are destined to live—John Vanderlyn and Washington Allston.

*John Vanderlyn* (1776–1852) was a painter who passed much of his life abroad and succeeded in studying classic art, yet few artists have met with more adversity or died in greater obscurity. His *Sleeping Ariadne* was one of the best American paintings of the period, and in certain qualities has not yet been surpassed by any similar work produced in America.

*Washington Allston* (1779–1843) possessed social advantages denied to Vanderlyn, and combined with artistic merit a turn for letters that gave him a place in our early literature. We think that the ability of Allston has been somewhat overestimated. He was a fine colorist, but his ambition led him sometimes to undertake subjects beyond his capacity; he enjoyed unusual advantages for art-study, but he leaves the impression

of incompleteness, of promise rather than of achievement. To these two artists is due the movement of our painters toward Italy, including such artists as Daniel Huntington and Henry Peters Gray.

*Daniel Huntington*, born in 1816, is still living to preside gracefully as president of the National Academy and the Century Club. He is a portrait-, subject-, and genre-painter, and is also distinguished in landscape-painting. Few of our painters have displayed greater versatility of talent or achieved more success and honor than Mr. Huntington. His *Mercy's Dream* made a profound impression when exhibited in 1850, being one of the first important pictures of its class painted by an American artist. In the Corcoran Gallery of Art at Washington, D. C., there is an improved replica of this painting which justly holds a high position among the art-treasures of that institution.

*Henry Peters Gray* (1819-1877), portrait- and subject-painter, was one of our most effective colorists, as is shown in such attractive works as *The Choice of Paris*, now in the Corcoran Gallery of Art. The mistake made by these painters and their colleagues was in studying from the Italian school at a time when it was in a depressed and thoroughly conventional condition.

*William Page* (1811-1885) made a profound analytical study of the color of Titian. For many years he was considered the leading American portrait-painter in Rome. His portraits were often admirable, but his ideal paintings indicated earnest, conscientious effort rather than genius.

*Charles Loring Elliott*.—During this period a number of portrait-painters sprang up in the United States who without the advantages of foreign study did some excellent work in portraiture. Their lack of culture prevented a genuine success; the composition of their works was sometimes faulty and the general style conventional, but the real ability of these artists enabled them sometimes to produce portraits having keen grasp of character and good apprehension of flesh-tints. Of these one of the most prominent was Charles Loring Elliott (1812-1868), an artist who has few equals on this continent as a painter of masculine portraits.

Samuel Waldo (1783-1861), Chester Harding (1792-1866), George A. Baker (1821-1880), Henry Inman (1802-1846), and Joseph Ames (1816-1872), among many meritorious portrait-painters, deserve especial mention for the credit added by their works to the history of American art previous to 1860.

*Influence of the Düsseldorf School: Emmanuel Leutze*.—In 1841 a new influence entered into American art, when Emmanuel Leutze (1816-1868) went to Düsseldorf. Leutze was a man of decided character, full of energy and enthusiasm—one to exert an influence at that stage of our art. A history- and landscape-painter, he made his mark by a series of works powerful in composition, although bad in coloring and thoroughly in the character of the Düsseldorf school. But the power in these works often verged on the theatrical, and the popularity which they at one time enjoyed could have been possible only in a community comparatively in

its art-tutelage. *Washington crossing the Delaware* is one of Leutze's best-known and most ambitious paintings; another is his *Lafayette in Prison*.

*Worthington Whittredge*, born in 1820 in Ohio, followed Leutze to Düsseldorf, and for several years our art-students flocked in that direction. Whittredge, who still continues to be one of our best landscape-painters, has, fortunately for himself, gradually shaken loose from the influence of his academic studies and developed a style of his own that is poetic, thoughtful, and agreeable. But all have not been so successful, and the thin painting, conventional color, and overmuch detail of the Düsseldorf school tended for a long time to characterize the style of our landscape-painters, whose works have been prominent for a certain sweetness and prettiness rather than for massiveness, breadth, and the robustness so essential in great art. It cannot be denied, however, that through all this conventionalism there has been apparent individual style, coming from sturdiness of character showing itself in spite of conventional teaching.

John F. Kensett (1818-1873), Sanford R. Gifford (1823-1880), and Asher B. Durand (1797-1887) were all painters possessing marked traits of style within certain narrow limits. The last-named, who died at the age of ninety, had the most force, but lacked ideality, and in seeking realism sometimes failed to invest his excellent studies of nature with the personal element that seems to lift a mere landscape to the level of human sympathies.

*Jervis McEntee*, born in 1828, one of the most profound painters produced in America, belongs to the same school. His works are pervaded by deep sentiment and imagination. *Perstum*, by this artist, is simple in composition, but noble in its solemn effect.

Frederick E. Church (born in 1826), Thomas Hill (born in 1829), Albert Bierstadt (born in 1829), and Thomas Moran (*q. v.*) represent a branch of our landscape-painting that is wholly peculiar to American art, painting from a scenic rather than from an art point of view. Bierstadt has exemplified the weakness of the Düsseldorf school; had he never visited Düsseldorf, he would have been a great painter. Church is an artist of decided natural ability, and in such works as his *Niagara* justly commanded admiration and fame. But the great fault of his works is minuteness, lack of breadth; detail is lavished on them that might better be suggested by a few strong effective touches.

*Thomas Moran*, one of the most distinguished of American landscape-painters, was born at Bolton, Lancashire, England, in 1837. When he was seven years of age, he came with his parents to Philadelphia. While Mr. Moran received no direct art-education, still his natural talents and apt acquirements, together with the encouragement given him by James Hamilton, soon enabled him to paint with success in water-colors. At the age of twenty-three he took up oil-color painting, and depicted a scene from Shelley's "Alastor." He went to England in 1862, and made a special study of the works of Turner in the National Gallery. He

revisited Europe in 1866, and carefully studied the masters of France, Italy, and Germany. In 1871 he accompanied the United States Exploring Expedition to the Yellowstone River. On his return, from the sketches made during the exploration he painted the *Grand Cañon of the Yellowstone*, the representative character of which, as well as its artistic merits, gave it a national importance. In 1873 he accompanied a similar expedition to the Colorado River, and on his return revived his impressions on canvas in the production of the *Grand Cañon of the Colorado*. Both these pictures were purchased by Congress for the Capitol at Washington for ten thousand dollars each. Upon the completion of this work his zest for travel and exploration and enthusiasm for the grander aspects of nature, stimulated by what he had already seen, urged him to further adventure. He now visited the Rocky Mountains, and brought home with him studies which matured into his well-known painting entitled *The Mountain of the Holy Cross*.

Mr. Moran's genius was not confined to the delineation of scenery of the great West, his versatility appearing in representations of quiet woodland scenes and the gorgeous colors of tropical vegetation. Among some of his more important works are *The Pictured Rocks of Lake Superior*, *The Track of the Storm*, *The Flight into Egypt*, and *The Children of the Mountain* (pl. 71, fig. 2). Mr. Moran is a painter possessed of a clearer appreciation of art-principles than others of this school; he employs color with great mastery; there is no thinness or weakness evident in his paintings. The texture of rocks and foliage is carefully reproduced. He has devoted much time to lithography, and also to etching and other methods of engraving; his admirable etchings on copper have attracted the attention of connoisseurs at home and abroad.

*Marine-painters: James Hamilton* (1819-1878).—Among numerous marine-painters of this period we may mention James Hamilton of Philadelphia, by birth a Scotchman. He had a powerful imagination, and possessed a clearer perception of the weirdness, the wildness, the terrible grandeur of the sea than any other American painter. But his works are very unequal in merit, while his lack of technical knowledge and his extreme carelessness in the use of pigments have rapidly impaired some of his finest paintings.

Arthur Quartley (1839-1886) was an artist of considerable ability in coast-scenes. The same may be said of J. C. Nicoll (born in 1845), a rising painter who is not excelled as a water-colorist by any artist in his coast-views, and of Harry Chase (born in 1858). William T. Richards (born in 1833) maintains an important position in his beach-effects, as does Prosper L. Senat (born in 1852) for his marine-views: the latter's *Summer Afternoon in the Land of Weirs, Campobello, New Brunswick*, we give on Plate 73 (fig. 4). Mr. Senat is also a successful landscape-painter.

It is noticeable, however, that, as a rule, the most successful sea-painters of America—Thomas Birch (1779-1851), James Hamilton, Arthur Quartley, John E. C. Peterson (1839-1874), William F. Halsall

its art-tutelage. *Washington crossing the Delaware* is one of Leutze's best-known and most ambitious paintings; another is his *Lafayette in Prison*.

*Worthington Whittredge*, born in 1820 in Ohio, followed Leutze to Düsseldorf, and for several years our art-students flocked in that direction. Whittredge, who still continues to be one of our best landscape-painters, has, fortunately for himself, gradually shaken loose from the influence of his academic studies and developed a style of his own that is poetic, thoughtful, and agreeable. But all have not been so successful, and the thin painting, conventional color, and overmuch detail of the Düsseldorf school tended for a long time to characterize the style of our landscape-painters, whose works have been prominent for a certain sweetness and prettiness rather than for massiveness, breadth, and the robustness so essential in great art. It cannot be denied, however, that through all this conventionalism there has been apparent individual style, coming from sturdiness of character showing itself in spite of conventional teaching.

John F. Kensett (1818-1873), Sanford R. Gifford (1823-1880), and Ashler B. Durand (1797-1887) were all painters possessing marked traits of style within certain narrow limits. The last-named, who died at the age of ninety, had the most force, but lacked ideality, and in seeking realism sometimes failed to invest his excellent studies of nature with the personal element that seems to lift a mere landscape to the level of human sympathies.

*Jervis McEntee*, born in 1828, one of the most profound painters produced in America, belongs to the same school. His works are pervaded by deep sentiment and imagination. *Pæstum*, by this artist, is simple in composition, but noble in its solemn effect.

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(born in 1841), and M. F. H. de Haas, a Dutch painter settled for many years in New York, a master of the technique of art (see p. 216)—were of foreign birth, while W. E. Norton (born about 1841), one of the most spirited of our native marine-painters, has settled permanently abroad.

*New Movement in Painting.*—But a new influence was to enter American art, carrying it on another stage in its progress. It was the influence of the new art of Paris and Munich. The movement in these directions was practically inaugurated by the late William M. Hunt of Boston, a painter of strong personality and decided convictions, and impatient of conventionalisms.

*William M. Hunt* (1824–1879) had true ideas concerning art, and obtained at Paris a better notion of the importance of technique than had previously prevailed in American art. But his influence was due rather to his force of character than to any great originality of thought or creative imagination. He had the keenness to perceive the radical defects which impeded the American painters, shackled as they were by a rapid conventionalism, and the force to impress his opinions upon a number of promising young art-students. At Paris and Munich they learned how to travel in new paths more on the line of true artistic canons.

*Society of American Artists.*—The result of the new movement became evident in 1878, when several of our art-students at those foci of art had returned to America and established, June 1, 1877, the Society of American Artists, with the avowed purpose of introducing new methods in the study and practice of painting, distinctively opposed to those of the National Academy and the artists in sympathy with it.

Among the leaders of this movement were William M. Chase and Walter Shirlaw (*q. v.*). Both of these painters were thoroughly equipped with the latest ideas concerning the practice of painting as followed on the Continent; and the aggressiveness of these agitators, who were associated with a number of other graduates of the Paris and Munich schools, gave an impetus to the movement which produced the happiest results on American art, although, like William M. Hunt, they are lacking in great original resources of imagination or productiveness. But their knowledge of and thorough belief in the new methods gave the reform movement vogue from the outset. As one effect, the study of the figure has never before been pursued with such successful results in the United States.

*Walter Shirlaw*, born at Paisley, Scotland, in 1837, was brought to America when three years of age. His professional career has been passed in Chicago, in New York, and in Munich, where he studied under distinguished men of the different schools. Mr. Shirlaw through his genius and industry has achieved a wide reputation. His works, however, are suggestive of the art and methods of the Munich school. Among his more important compositions are *Good-morning*, *The Young Patrician*, *Sheep-shearing in the Bavarian Highlands*, *The Bather*, *Feeding the Poultry*, and *Ton* (see *Al. 72, fig. 3*), the latter a scene in a Bavarian foundry.

of Oriental scenes, was born in Tuskegee, Alabama, in 1847. At an early age he was taken to New York by his mother, his father having died, and at sixteen he entered upon his professional career as an engraver with the American Bank-Note Company. In 1866 he went to Paris and studied under Gérôme for two years, after which he spent several years in sketching-tours in Brittany, and in 1872 visited the Pyrenees, Algiers, Cairo, and the Nile. Bridgman first exhibited in the Paris Salon of 1868, and his first successful picture, *American Circus in France*, excited general admiration. Many of this artist's best productions are owned in America, among which are *Bringing in the Corn*, *Market-scene in Nubia*, *The Funeral of the Mummy*—for which he received the decoration of the Legion of Honor—and the *Procession of the Sacred Bull Apis-Osiris*, in the Corcoran Gallery of Art at Washington. The *Scene Oriental* (pl. 72, fig. 1) is a characteristic example of this artist's work.

*E. L. Weeks*, born in Boston in 1849, is an artist whose compositions are marked by a powerful individuality which delights in glowing effects of light and revels in the brilliant coloring of tropical scenery or the varied splendor of Oriental architecture and costumes. One of the most striking and original of his conceptions is *Le Dernier Voyage*, representing a funeral-voyage on the Ganges to the sacred city of Benares, India.

*Genre-painters*.—But it is in genre that we observe the most immediate results of the new movement, together with a tendency to the ideal, as in the case of such painters as J. Carroll Beckwith (born in 1852), and more especially F. S. Church (born in 1842) and George Fuller (1822–1884), the last two being distinct products of our country, as they learned their art at home.

*Eastman Johnson*.—Among the foremost painters of the United States we may include Eastman Johnson (born in 1824), who in portraiture and genre has no superior either in color or in characterization. Although he had already established his fame before the Society of American Artists began its existence, yet his methods are essentially the same, and while occupying an independent position he has kept pace with the new movement. Among other genre-painters of merit may be included T. Alexander Harrison (born in 1853), J. G. Brown (q. v.), and Frederick Dielman (born in 1848).

*J. G. Brown*, a genre-painter, was born in 1831 at Newcastle-upon-Tyne, England. When twenty-two years of age, he came to New York City, where his professional life for the most part has been passed. He began his career in portraiture, and was especially successful with children; but his greatest achievements are his compositions representing the various scenes and types of child-life in the city ~~the first~~ <sup>the first</sup> in this country to direct public attention to the <sup>life in</sup> genre. The best known of his early works are *in the Snow*, and *Curling in Central Park*. At ~~ductions~~ <sup>ductions</sup> are *Tough Customers*, *Pups*, and *The Th* (fig. 1)—three saucy street-gamins full of mis-

Graces. The features that especially characterize Mr. Brown's art are simplicity and naturalness. His productions are distinctively American in thought and subject.

*Hamilton Hamilton* was born in Middlesex county, England, in 1847. During his infancy his parents took him to America and settled at Colesville, New York. In 1871 he opened a studio at Buffalo, where he painted portraits. In 1875 he visited the Rocky Mountains and produced his *Laramie Peaks*, which was exhibited at the Centennial Exhibition of 1876. After spending the years 1878 and 1879 in Europe he returned to Buffalo, and thence in 1881 went to New York City, where he turned his attention to genre-painting, in which he has been eminently successful. Among his works may be mentioned *The Peddler's Visit*, *The Silver Line*, *Jump, Sir! Little Sunbeam*, and *The Dreamer*. *Awaiting Consent* (pl. 72, fig. 4) is an excellent example of his drawing in figure-subjects.

*Charles Sprague Pearce* was born at Boston, Massachusetts, in 1851. He studied in Paris under Léon Bonnat (q. v.), and has for some time resided in Europe. Mr. Pearce is a figure- and portrait-painter, and is one of the young and successful Americans whose work holds its own technically with the best contemporary art. Notable among his paintings are *Lamentation over the First-born in Egypt*, *Pet of the Harem*, *The Water-carrier*, *Philomena*, *Flower-girl*, *Shepherdess of Picardy*, and *The Guitar-player* (fig. 2).

*William Sartain*, born at Philadelphia in 1843, a pupil of Léon Bonnat (q. v.) and Adolph Yvon (born in 1817), is a successful figure-painter. Most of his works, such as his *Contadina*, are of an Oriental cast. He is an excellent colorist, and shows vigor in drawing as well as pleasing composition.

*John S. Sargent*, of American parentage, was born at Florence in 1856. He has lived and painted for many years in Europe, and was a pupil of Carolus Duran. Mr. Sargent is a portrait- and genre-painter, and is one of the most successful of our young American artists. His *El Jaleo* is a clever piece of work which created quite an impression when first exhibited at the Paris Salon in 1882. It represents a gipsy-girl dancing to the music of guitar-players in the dim candle-light of a Spanish interior.

*Winslow Homer*.—A painter who in genre, landscape, and marine combined shows more daring than any of our artists at present, attended sometimes with admirable results, is Winslow Homer, born at Boston in 1836, a thoroughly original mind, occupying a position in this respect allied to that of George Inness, George Fuller, F. S. Church, and Elihu Vedder. Among the first of his oil-paintings is the somewhat famous *Prisoners from the Front*. The more notable of his recent pictures in oil- and water-color are *The Voice from the Cliff*, *Inside the Bar*, *Looking over the Cliff*, and *The Coming of the Gale*.

*Elihu Vedder*, born in New York in 1836, has for years stood almost alone in our art as a painter of original conceptions. He is in every sense

an idealist. His drawing is often defective and his technique crude, but his conceptions are startling for weirdness and originality.

*John Lafarge.*—In a different vein John Lafarge, born in 1840, presents similar traits; as a colorist far superior to Vedder, he is, like him, weak in drawing, and is noted rather for the ideal character of his designs; he has found his true field, as it would seem, in the direction of decorative paintings on glass.—Louis C. Tiffany, born in New York City in 1848, an Oriental in his cast of mind, more careful as a draughtsman, has at last drifted into glass-painting, where his sensuous love for color finds free scope.

Among prominent portrait-painters of the new school are Frank Vinton (born in 1846), Thomas Eakins (born in 1844), and J. Alden Weir (born in 1852).

*Animal-painters.*—American art has included a number of painters of animal subjects, but, while some, like Walter M. Brackett (born in 1823), Arthur F. Tait (born in 1850), George Inness, Jr. (born in 1854), and George B. Butler, Jr., have shown a very careful study of certain phases of animal life, few have dared the bold treatment for dramatic style in which such painters as Landseer have succeeded so admirably.

*W. H. Beard.*—One of the most original of American painters, W. H. Beard, born at Painesville, Ohio, in 1825, impaired his sense of color by studying at Düsseldorf; but nothing could impair his original insight into the subtle points of resemblance between men and animals and his keen sense of humor. His talent is eminently versatile, but his reputation undoubtedly rests upon his inimitable delineation of bears and monkeys. One of his earliest pictures, *The Dance of Silenus* (pl. 71, fig. 3), produced a lively sensation when first exhibited, and secured his election as academician of the National Academy. The silly attitude and expression of the bear, who represents the tipsy demigod, and of the leering goats who dance around him, are remarkably suggestive of revelry. Mr. Beard has executed more attractive compositions and indicated more subtlety in his satire, but he has never exceeded the originality and power of this picture. Among his later works are *Making Game of the Hunter*, *Bears on a Bender*, *The Flaw in the Title*, and *The Mass-meeting*.

*Peter Moran*, one of the most successful of our animal-painters, was born at Bolton, Lancashire, England, in 1842, and in 1845 came to America with his parents. At the age of sixteen he was apprenticed in a lithographic establishment, where he remained only a year. He aspired to become an artist, and, in spite of the objections of parents and friends, his persistence secured him admission to the studio of his brother, Thomas Moran, in Philadelphia. The study of the Constant Troyon and Rosa Bonheur developed his landscapes. In 1863 he visited London, studying the English masters; on his return animal-painting for the Philadelphia Academy have received recognition, and his progress

tory. Among his works are *A Settled Rain*, *Twilight*, *Return of the Herd*, and *A Summer Afternoon* (pl. 73, fig. 1). Mr. Moran also excels as an etcher.

*Henry R. Poore* was born in Newark, New Jersey, in 1858. His father intended him for a professional life, but, as he evinced at an early age a strong desire for drawing, he was allowed to follow his inclinations. His first steps in art were directed by R. D. Yelland (born in 1848), a marine-painter, now of San Francisco, California, with whom he sketched on the Pacific coast. In 1876 his art-impulse was intensified through the art-exhibits of the Centennial Exposition, and he spent the following year in the National Academy of Art in New York City. He then became a student at the Academy of Fine Arts in Philadelphia, and was a pupil of Peter Moran, under whom he pursued his studies in animal-painting. After a special course at the University of Pennsylvania, he went to Europe in 1882 and studied there nearly three years, during which time he visited Italy, Germany, the Netherlands, and France. In Paris he entered the atelier of E. V. Luminais (born in 1818), and there painted his *Ulysse simulant la Folie*, which was exhibited at the Salon of 1884 and received high encomium; this picture was subsequently exhibited in the Philadelphia Academy of Fine Arts, and was one of the paintings destroyed by fire in that building. Mr. Poore is a close student of nature; his compositions combine animal- and figure-painting. Among these we may mention *Preparation for the Race*, a Mexican subject, *The Beet-harvest*, *Baying Hounds*, *The Night of the Nativity*, *The New Year*, *After the Chase*, *French Plough-horses Frightened by a Passing Train*, and *The Close of a City Day* (fig. 3).

*Roswell M. Shurtleff*, born at Rindge, New Hampshire, in 1841, has an agreeable fondness for catamounts and deer, of whose habits he has been a careful student. The results of his observations are presented in dramatic delineations of the wild life of the woods introduced into effective paintings of forest-scenery. His *A Race for Life* is a weird and powerful composition representing a flock of ravenous wolves pursuing their victim at nightfall over an expanse of crisp, frozen snow.

*James M. Hart*, born at Kilmarnock, Scotland, in 1828, at an early age came to America with his parents, who settled at Albany, New York. Mr. Hart's cattle-subjects have long been highly esteemed, and his landscape-views show thorough knowledge of the properties of atmosphere, of chiaroscuro, of perspective, and of gradation of color. *The Drove at the Ford*, in the Corcoran Gallery of Art, is considered the finest painting of this artist.

*Landscape-painting.*—But, while figure-painting has shown the most noticeable advance in American art since 1870, landscape has not been neglected, and a branch in which the American school at one time found fullest expression is now carried to a degree of satisfactory result equalling or rather surpassing the quality of our figure-painting.

George Inness, born in 1825, changed his early style years ago, and has

for some time been one of the most original and successful landscape-painters of the age. He is a born genius, very unequal; in his best efforts there is a masterly breadth, dash, color, and technique.—R. Swain Gifford (born in 1840), abandoning marine-painting, has also adopted a somewhat monotonous, but at the same time artistic, style of landscape, representing the picturesque aspects of the New England coast.—John J. Enneking (born in 1841) is a fine colorist and idealist in landscape, but sometimes spoils a good effect by over-elaboration.—Charles H. Miller (born in 1842) is also one of the brilliant landscape-painters of this period, especially strong in tone.—Bliss Baker (1859–1886), who died at the early age of twenty-seven, was an artist of remarkable attainments and promise.

E. M. Bannister (born in 1833) is a painter of genius. His drawing is weak, but in his treatment of masses and the brilliancy of his method of arranging light and color he is remarkably successful. His works indicate the progressive transition through which our landscape-art is passing.—J. Foxcroft Cole (born in 1837) has been a careful student of the best phases of French landscape-art, but has formed, at the same time, a style that is sufficiently individual, and his works command a growing esteem. His landscapes are marked by delicate gradation of color, and by exquisite feeling for space and atmosphere and for the repose of Nature.—J. Appleton Brown (born in 1844) manifested in his early productions a servility to the style of Corot, but his later works show that his natural endowment led him to the study of Nature rather than to the imitating of the methods and ideas of another.

W. L. Picknell was born at Boston, Massachusetts, in 1853. When twenty years of age he went to Europe and studied in Rome with George Inness and in Paris with Gérôme. For several years he painted in Brittany under Robert Wylie (about 1837–1877). In 1872 he returned to America and opened a studio in Boston. Prominent among the works of this artist are *Breton Peasant-girl feeding Ducks; On the Lande, Brittany; Fields of Kerren; Road to Concarneau; Unloading Fish; Getting Under Way; and Bleak December* (pl. 73, fig. 2).

Water-color Painting has also sprung up in the United States with great vigor and excellence within the last decade, and some of our best painters, especially in landscape, have won decided success in this field, such as Albert F. Bellows (1829–1883), William Craig (1829–1875), Samuel Colman (born in 1832), James D. Smillie (born in 1833), George H. Smillie (born in 1840), Thomas Moran (*q. v.*), F. Hopkinson Smith (born in 1838), F. D. Smith (born in 1838), Arthur Quartley (1839–1886), F. S. Church (born in 1842), W. H. Gibson (born in 1850), E. A. Abbey (born in 1852), Leon Moran (born in 1863), Mrs. Eliza Great and Miss Fidelia Bridges (born in 1835), among many others.

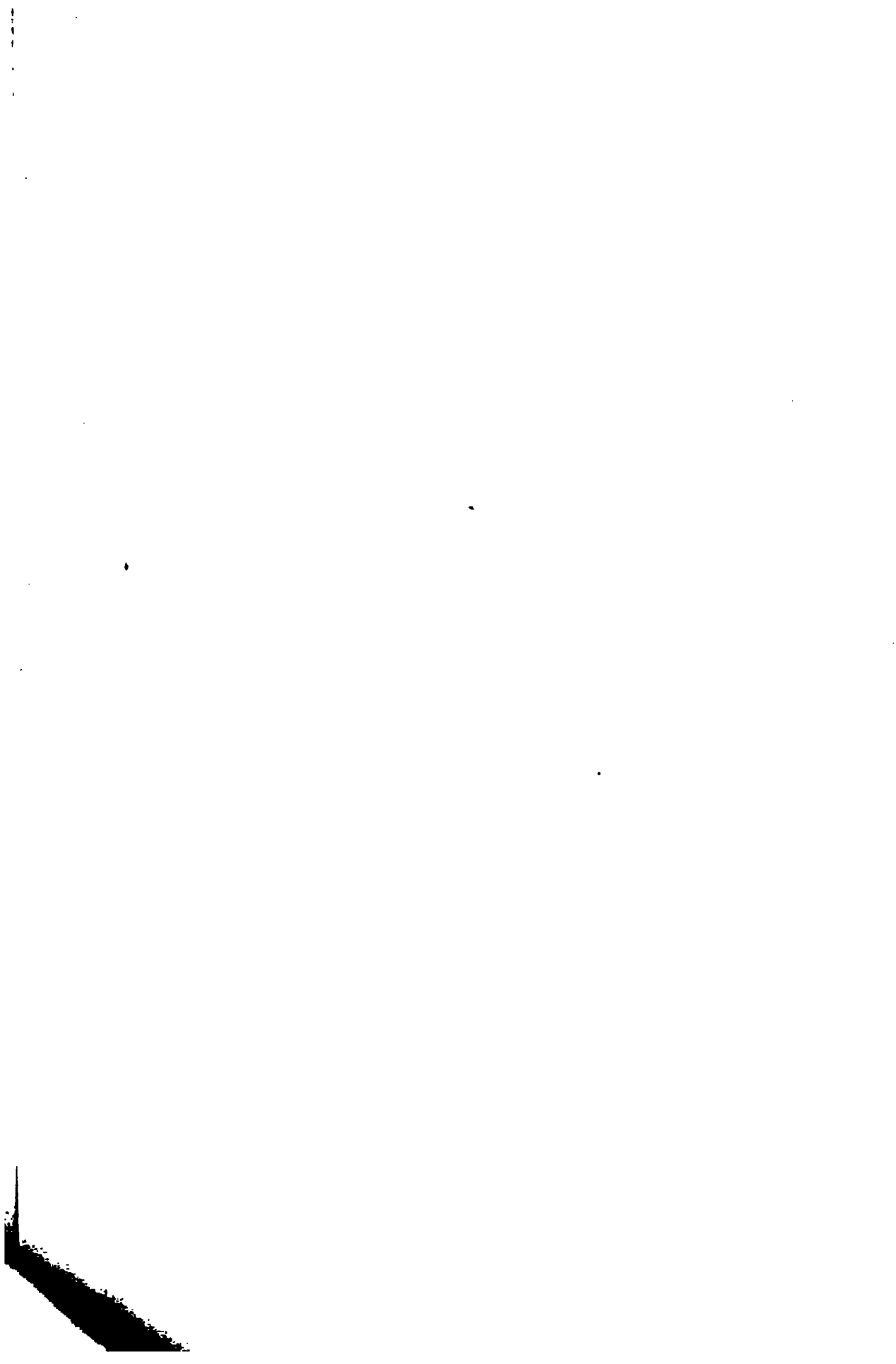
Thomas H. Wood, born at Montpelier, Vt., was a member of the American Water-color Society. Mr. Wood was a painter of water-color, and his style is distinguished by its technique, and harmonious composition. The

were spent at the South, and his first successful venture in genre was the picture of a quaint old negro at Baltimore. The condition of the slave suggested many of the notable and characteristic works of this artist.

*Pastel-painting: J. Wells Champney.*—In pastel, J. Wells Champney, born at Boston in 1843, a versatile artist, has achieved brilliant results in portraiture. This medium of art-expression promises to become as important here as did miniature-painting at the time when Edward G. Malbone (1777-1807), the contemporary of Stuart, became famous for his exquisite productions on ivory.

*Summary.*—In closing these observations on American painters we may add that there are many others who are exhibiting success in landscape and figure whom we have found it impossible to review within our prescribed limits. We may say, in brief, that the most evident sign of recent progress is in a fuller ability to realize the technical essentials of good art. With here and there a notable exception, as we have indicated, in general we do not yet find marked originality or daring in treatment or selection of subject or depth of thought and feeling. This is due both to the fact that there is as yet no commanding art-genius among us, and to the necessity which forces most of our painters to produce what they consider *marketable* rather than what they feel most like expressing. But these obstacles to the progress of American painting to a higher level will pass away in time, and the present careful study of Nature and technique is the surest way of reaching the desired end.





MODERN FRENCH, GER



1. Farnassus (Mengs), fresco on the ceiling of the Villa Albani at Rome. 2. Embassy of the Greek chiefs (the Shepherds) (Schick). 3. Ulysses and Nausica (Flaxman). 4. Oath of the Horatii (David), in the Louvre. 5. Ingress, in the Louvre.

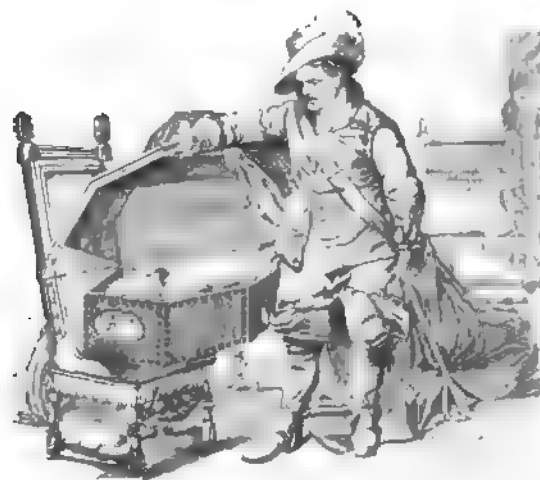
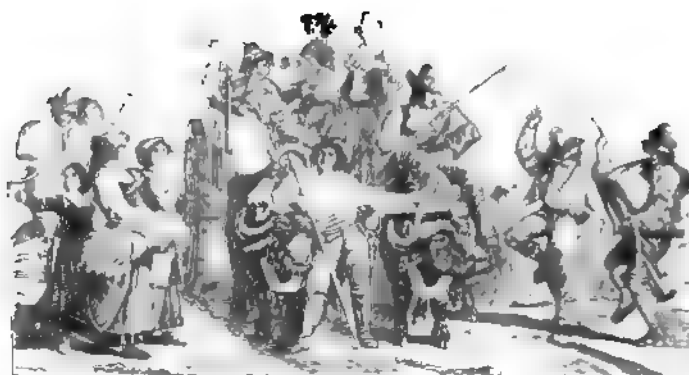


1. (Carstens), from the ninth book of Homer's Iliad. 3. Birth of Light (Carstens). 4. Job (Wächter). 5. Apollo among  
8. Napoleon Bonaparte scaling St. Bernard (David). 9. Blind Belsharius (Gérard). 10. La Source, "the Fountain"





# MODERN FRENCH



1. The Feast in the Bois de Vincennes of  
by the Court of Charles I. (Delacroix) 5. A.

Louvre at Paris. 2  
6. Gretchen at

Constantine  
Schelling



2. Vernet), at Versailles. 3. La Barque du Dante, scene from Dante's Inferno (Delacroix), in the Louvre. 4. Cromwell reading the Will (Wilkie). 8. Dead Doe (Landseer).





1. Harvest-field (bréton).
2. Shepherdless (Millet)
3. Shepherd (Dupré).
4. La Rixe (Messiaen).





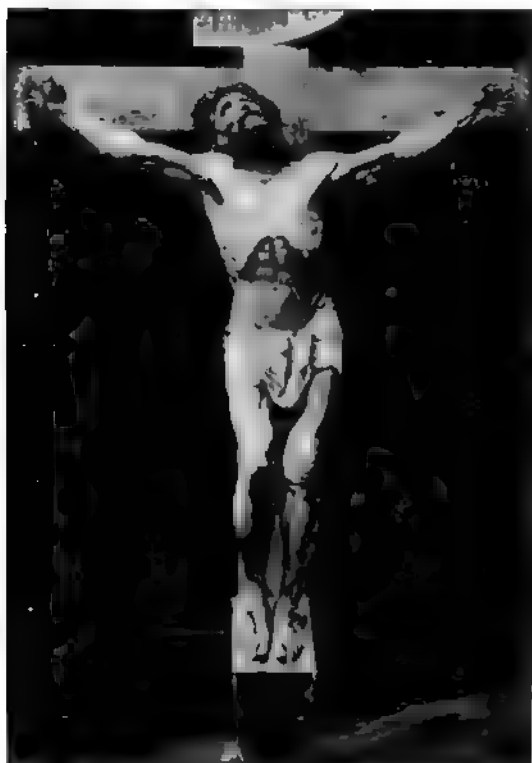
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2.

Bar (Rosa Bonheur), in the Metropolitan Museum of Art (New York) 2. Attack on the Convoy (Détaille).





1.



2.



3.

1. Christ on the Cross (Bonnat), in the Palais de Justice at Paris. 2. Jeune Fille Fellah (Bouguereau). 3. Punch-and-Judy Show (Lobrichon).

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1. Les Dernières Cartouches (De Neuville). 2. Pollice Verso (Gérôme). 3. The Lion's Bride (Max). 4. In the Church (Vautier).





1. Harvest-field (Bérion). 2. Shepherdless (Millet). 3. Shepherd (Delacroix). 4. La Rixe (Delacroix).





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1. Horse Fair (Rosa Bonheur), in the Metropolitan Museum of Art (New York) 2. Attack on the Convoy (Detail).

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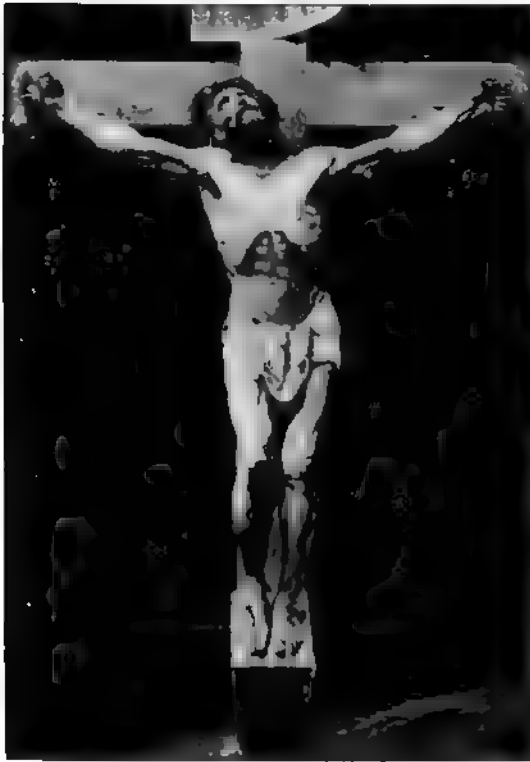
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1. Christ on the Cross (Bonnat), in the Palais de Justice at Paris. 2. Jeune Fille Fellah (Bouguereau). 3. Punch and Judy Show (Lobrichon).

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1. Les Dernières Cartouches (De Neuville). 2. Pollice Verso (Gérôme). 3. The Lion's Bride (Max). 4. In the Church (Vautier).





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1. A. Kaulbach) 2. Kittens (Knaus). 3. The Picture-book (Vollmar). 4. Evening Prayer (Meyer)



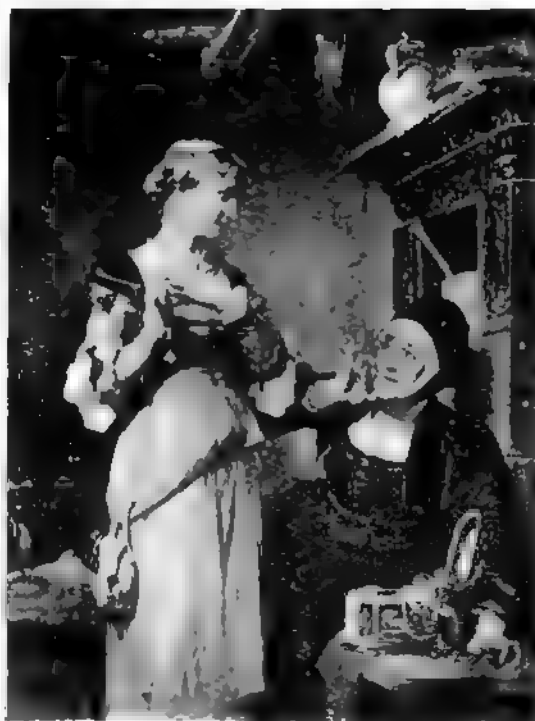


1. Huntsman's Tale (Grützner) 2. Amateur Mountaineer (Deegger) 3. Springtime (Makar) 4. Constance de Beverley (Rosenthal).





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1. Happy Mother (Beyschlag). 2. Margaret and Martha (Liezen Mayer). 3. Neapolitan Idyl (Kray). 4. Curiosity (Passini).



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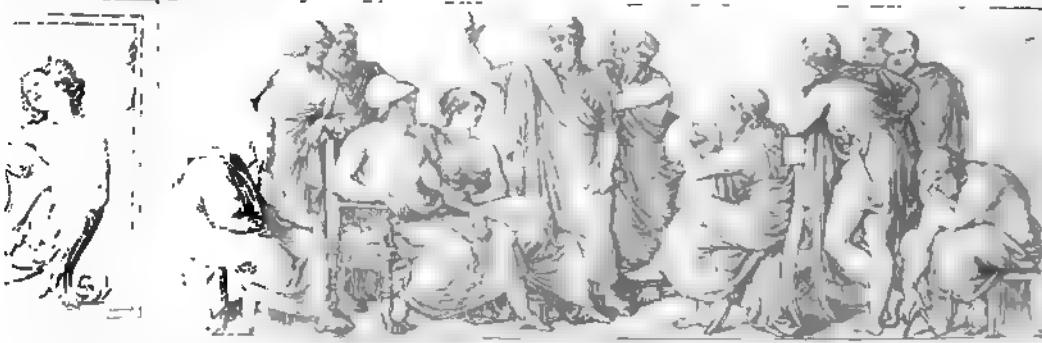
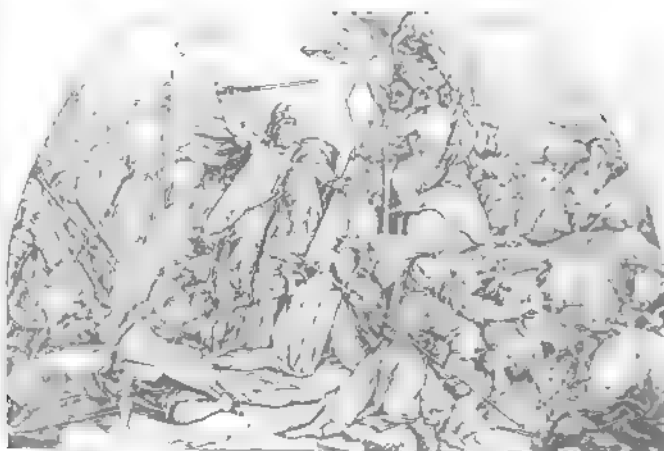
Amphiphausen 2 Arab Horseman (Schreyer). 3 Roman Chariot race (Wagner).







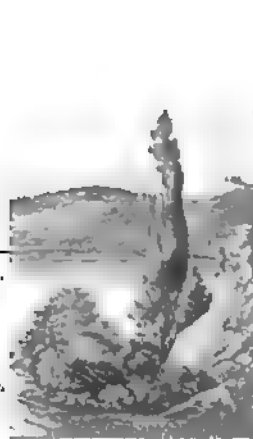
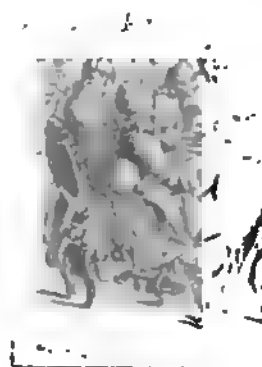
1. Destruction of Troy (Cornelius), fresco in the Glyptothek at Munich. 2. Descent to Earth of the Heavenly  
 tions." 4. Christ and Barabbas (Overbeck), from "Scenes from the Gospels." 5. Legend (Kaulbach), symbolic fig-  
 tory of the World" (Kaulbach), in the Temple House of the new Museum at Berlin. 7. Battle between Charlemag-  
 versity at Athens.



us), fresco in the Campo Santo at Berlin. 3. Wedding-night of young Tobias (Schnorr), from his "Bible Illustrations of Civilization," in the Temple House of the new Museum at Berlin. 6. From the children's frieze of the "History," in the Council-Chamber at Aix. 8. Philosophy (Rahl), from the "History of Greek Civilization," in the Uni-







1. Evening Landscape (Lessing). 2. Madonna and Child (Decker). 3. Captive Israelites mourning by the Waters (Meyer). 4. Great and his Friends (Meyer). 5. Wallenstein on his way to Eger (Veit). 6. Woman and Children (Heine, from the Allan hills (Rottmann), in the Hofgarten at Munich. 10. Frontispiece to "Leaves from an Artist's Life" (Heine).



ndemann), in the Museum at Cologne. 4. Germania (Veit), in the Städels Institute at Frankfurt. 5. Frederick the Works of Mercy." 8. Prince's rescue of the Spinner (Schwind), from the "Seven Ravens." 9. Lake of Nemi, in cape (Preller), from Illustrations of the Odyssey.





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1. Christening under the Directory (Kacmerer). 2. Gaaiella (Van Beers). 3. On the Elb (Mesdag). 4. Alone in the Collision (De Haas). 5. Christening under the Directory (Kacmerer). 6. Christening under the Directory (Kacmerer).





1. Content with Life (Coamans). 2. Magi going to Bethlehem (Portaels) 3. Nero's Human Torches (Siemiradzki), in St. Petersburg 4. Union of Lublin (Matejko).





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1. Christ before Pilate (Munkacsy). 2. Arrest of Rokoczi II, Prince of Hungary, 1709 (Benzaur). 3. En-  
Christ before Pilate (Munkacsy).

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1. Afternoon at Seville (Jimenez y Aranda). 2. Cosey Corner (Tojetti). 3. Turkeyherd (Chialiva), in the Corcoran Gallery of Art, Washington, D. C. 4. Desperate Venture (Cherici).





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1. Courtship (Andreotti). 2. Dish of Tea (Madrazo). 3. Mandolin-Player (Fortuny). 4. Favorite of the King (Fortuny).





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1. *Fighting Téméraire* (Turner), in the National Gallery (London). 2. *Lament* (Burne-Jones). 3. *Hone and Homeless* (Faed). 4. *Straw-Yard* (Herring).





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1 Boughton 2 Wedded (Leighton) 3 Suppho (Alma Tadema).





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August Prentice (Nicol).

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1. Penn's Treaty with the Indians (West).
2. Battle of Bunker Hill (Trumbull), in the Trumbull Gallery, New Haven, Connecticut.
3. Trial of Sir Henry Vane (Rothermel).
4. Hoc signo vinces (Hovenden).



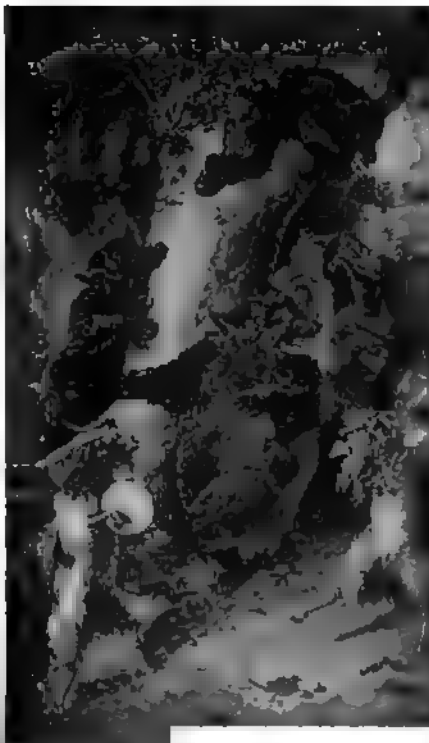


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Three (Sea, St. Graces, Brown. 2. Children of the Mountains (Thomas Moran). 3. Dance of Silenus (Beard), Academy of Arts, Buffalo (N. Y.). 4. Court-Jester (Chase).





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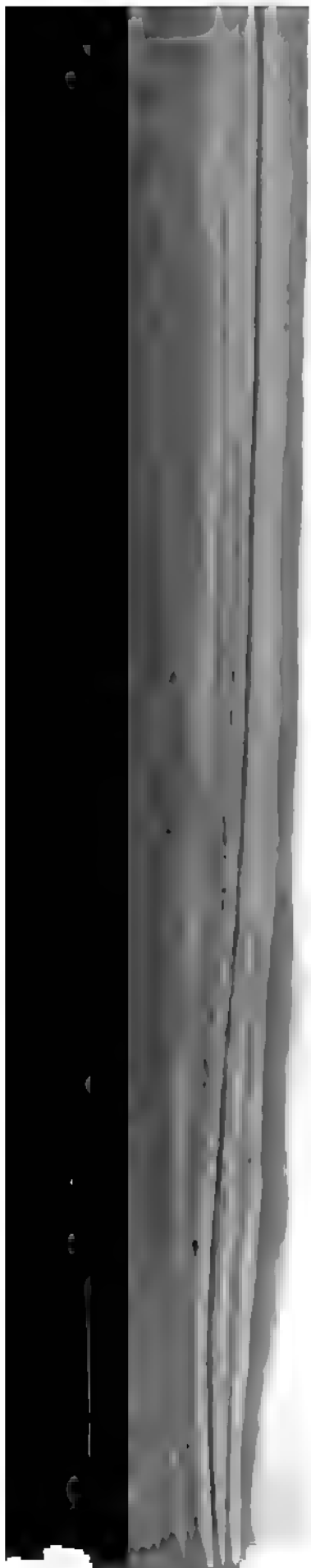


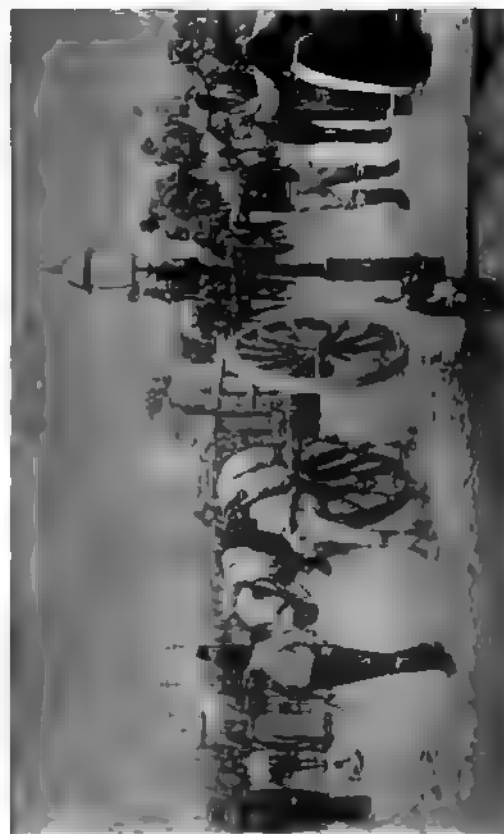
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1. Summer Afternoon (Peter Moran). 2. Bleak December (Picknell). 3. Close of a City Day (Poore). 4. Summer-time in the Land of Weirs, Campobello, N. B. (Senat).

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## GLOSSARY.

**Ac'rolith.**—A statue with the extremities only of marble or stone. The acrolith was developed from the more primitive *xoanon*, which was entirely of wood, though frequently dressed with real garments. Greater permanence was insured the head, hands, and feet of such statues by constructing them of more durable material. The fullest development of this kind of statuary was found in the Athena Areia which Pheidias made for the Plateans. According to the description of Pausanias, the garments of this statue were of beaten gold, the head, hands, and feet of Pentelic marble. A strange variation occurs in Roman sculpture in the case of marble statues with extremities of porphyry.

**Acrop'olis.**—The rock or natural elevation upon which, in Greek cities, was built a castle or citadel. The Acropolis at Athens, formerly a citadel, was by the sixth century B. C. occupied almost exclusively by religious buildings.

**Ægi'na Marbles.**—Two notable groups of pedimental sculpture from the temple of Athena at Ægina. These sculptures were discovered in 1811, and are now in the Glyptothek at Munich. The sculptures from the west pediment represent the contest of Greeks and Trojans over the fallen body of Patroklos; or, as some suppose, the death of Achilles. Those from the east pediment represented the war made upon Laomedon, king of Troy, by Herakles; they were carefully restored by Thorwaldsen. Besides these two groups, few other marbles from Ægina have been recovered.

**Ægine'tan.**—Having the characteristics of Ægina sculpture. In these sculptures we find an accentuation of anatomical structure rather than of spiritual quality. The heads appear more archaic than the bodies, and excited the mirth of the more refined Athenians.

**Æ'gis.**—Literally, goatskin. Applied to the protecting covering or breastplate worn by Zeus, who was suckled by the goat Amaltheia. It became a characteristic attribute of Athena, and was worn also by Apollo. In works of art the ægis of Athena bears the gorgon's head in the centre; around the border are tassels or serpents' heads. Later poets and artists represent it as a breastplate covered with metal in the form of scales.

**Æ'rial Perspective.**—That branch of perspective which treats of the colors of objects as affected by distance or by the interposition of mists, clouds, etc.

**Æsthet'ics.**—The science of the Beautiful. The subject is sometimes pursued as a branch of psychology, and special attention paid to the organs of sensation and emotion with reference to finding the physiological or psychological basis for the feeling of pleasure which arises in the contemplation of beautiful objects. It is also used more objectively to designate the science which aims from the study of beautiful objects to ascertain the general principles involved.

**Ag'ora.**—From the signification of a public assembly the term came to mean the place of public assembly. The agora was to the Greeks what the forum was to the Romans.

**Aisle.**—The longitudinal division of the nave or of the transept of a church.

**Aldobrandi'ni Marriage.**—A celebrated fresco discovered in 1606 near the Arch of Gallienus and named after its first possessor, Cardinal Aldobrandini. It is a long picture, representing the preparation for the marriage ceremony, according to some, of Peleus and Thetis, and according to others that of Manlius and Julia. (See *pl. 16, fig. 9.*)

**Al'legory.**—The expression of an idea by indirect images. Thus, the representation of a river by the figure of a reclining man is

a form of allegorical expression. Allegory itself is sometimes represented as a female figure veiled.

**Al'tar.**—A platform or table upon which sacrifices are offered. The form is extremely variable in different countries. The great altar of Pergamon—an elaborate architectural structure—may be taken as the climax in the development of the classic altar. The Christian altar developed from a simple stone table into the high altar of the cathedral.

**Al'tar Front.**—See ANTEPENDIUM.

**Al'tar Screen.**—The partition which separates the high altar from the body of the church.

**Al'to-rilie'vo.**—See RILIEVO.

**Am'azons.**—A warlike race of women in Scythia. The fabulous origin of the name from the cutting off the right breast to give greater freedom in the use of the bow is disproved by works of art.

**Anach'ronism.**—A union in the same work of elements which belong to different periods of art. Thus, in archaistic sculpture we frequently find the anachronism of stiff archaic drapery about a figure otherwise treated in the free style. In mediæval painting an anachronism occurs when, for example, subjects from the life of Christ appear in European costumes of the Middle Ages.

**Antepen'dium.**—A hanging or screen placed in front of a Christian altar. Embroidered fabrics were used for this purpose during the early Middle Ages. At a later period these screens were made of marble or metal or ivory richly decorated with reliefs.

**Ap-o-the'osis.**—The enrolment of a mortal among the gods. In the imperial Roman ceremony the funeral pile was built several stories in height, and an eagle was let loose from the top story and supposed to have carried the soul of the emperor from earth to heaven.

**Apse.**—A recess of semicircular or polygonal plan. It was found in the Roman basilica, and passed over into the Christian church, where it appears at the end of the choir, aisles, or transept.

**Aquarelle'.**—A painting in water-color.

**Arabesque'.**—A light and flowing ornamentation, whether geometrical or floral. The use of the term usually conveys a suggestion of a resemblance to Saracenic ornamentation, without implying any direct connection. (See *pl.* 32, *figs.* 2, 3.)

**Archæol'ogy.**—The science of antiquities. In a more limited sense archæology signifies the history of art, and is concerned with architecture, sculpture, painting, and the minor arts.

**Archa'ic.**—The stage in an art which precedes its full development. In this stage the artist has not the full mastery of his material, but is overpowered by it. Crudity, conventionality, lack of freedom and naturalness, characterize the products of art in its archaic period.

**Archais'tic.**—An imitation of archaic art. This is a form of pedantry in art occurring during its decline.

**Atelier.**—A workshop. Applied especially to the workrooms of sculptors and painters.

**At'mosphere.**—See AËRIAL PERSPECTIVE.

**At'tributes.**—The outward symbols by which divinities, saints, etc. are distinguished from one another. Thus, the *argos* was one of the attributes of Athena; the caduceus, of Hermes; the gridiron, of St. Lawrence.

**Bacchana'lia.**—Festivals held in honor of Dionysos, or Bacchus.

**Bacchan'te.**—A female follower or priestess of Bacchus.

**Back'ground.**—A term arising from the use of perspective to distinguish the objects which appear to be more distant from those which are apparently nearer and constitute the foreground in a relief or painting. The term is frequently used more loosely to signify all the space in a relief or painting which is not occupied by the centre of interest.

**Baldacchi'no.**—A canopy supported by columns. Generally placed over the altar in Roman Catholic churches.

**Bambi'no.**—A babe. Frequently applied to the infant Jesus in Italian sculpture and painting.

**Bap'tistery.**—A detached building or portion of a church for the administration of the rite of baptism. The bapt-

tectural supports instead of columns. The six caryatides in the southern portico of the Erechtheion at Athens were called by the Greeks Korai, "the maidens."

**Cat'acombs.**—Underground cemeteries of the early Christians. Used also as places of religious assembly. The most celebrated are at Rome; others are found at Naples, Palermo, and at Alexandria in Egypt.

**Cathe'dral.**—The principal church of a diocese, where the throne of the archbishop or bishop is placed. So named from the cathedra, the bishop's chair or throne.

**Cel'la.**—The inner walled structure of a temple, as distinguished from the surrounding courts, columns, the foundation, etc.

**Cen'otaph.**—A monument erected in any place to the memory of a person who lies buried elsewhere. Such monuments were raised by the Romans to citizens who had been drowned at sea or who from any cause failed to receive burial.

**Cen'taur.**—A fabulous race of monsters, partly human, partly equine. The earliest Greek centaurs are represented as having a complete human body, to which the body and hind legs of a horse are attached; later all the four legs are those of the horse. Whether the centaur is of Oriental or of Greek origin is uncertain.

**Ceram'ics.**—(1) Objects made of pottery and porcelain, especially vases. (2) The department of art-study which treats of pottery and porcelain. Terra-cotta figurines, as to their material, are to be classed with ceramics, as to their form, with the plastic arts.

**Chalk'y.**—That cold or unpleasant effect which arises from an injudicious combination of colors that do not agree well together. Thus, white mixed with vermilion not tempered with the ochres or burnt sienna will appear crude and chalky.

**Characteris'tics.**—The distinguishing qualities of a class of objects.

**Chef-d'œu'vere.**—A work of the highest excellence, a masterpiece.

**Chiaroscu'ro.**—A kind of painting in which the effects of light and shade are produced without colors—*i. e.*, painting in black and white or by different shades of a single color, such as brown.

**Chimæ'ra.**—A fantastic assemblage of animal forms combined to form a complete but unnatural design.

**Chi'ton.**—A tunic; the undergarment of the ancient Greeks, distinguished from the himation, or heavier cloak worn over it.

**Choir.**—Properly, the place for the singers in a church, but usually applied to that part of the church eastward of the nave where the services are held; the chancel.

**Chora'gic.**—Pertaining to or in honor of a choregos. The choregos was the man who was responsible for the chorus in Greek musical and theatrical entertainments. The circular building erected by Lysikrates (334 B. C.) at Athens is one of the most interesting of choragic monuments. It served as a pedestal for the tripod which was the prize won by his chorus in a musical contest. A street in Athens devoted to such monuments was called the Street of the Tripods.

**Chryselephan'tine.**—Made of gold and ivory. A term especially applied to statues made by the overlaying of thin plates of gold and ivory upon a wooden kernel. The drapery and ornaments were of gold; the exposed flesh, of ivory. The Athena of the Parthenon and the Zeus of Olympia—both by Pheidias—are the most celebrated examples of this kind of workmanship.

**Cin'que-cen'to.**—Literally, 500, an abbreviation of 1500. Used to designate the style of art and architecture of the early Renaissance, which arose in Italy shortly after the year 1500 A. D.

**Cire-perdu'.**—A method of casting bronzes in which a wax mould is made from the sculptor's model. In the process of casting, the mould is destroyed, whence the name.

**Cir'rus** (*cf.* Cir'ri).—A variety of cloud resembling distended locks of hair, and consisting of a number of thin filaments, usually at a great height in the atmosphere.

**Cis'ta.**—A box or chest. A name given to the toilet-cases of which the Ficoroni cista is the most famous example (*M. 13, fig. 9*). The boxes or baskets carried in the festivals of Demeter and Dionysos were called ciste. The *cista* was also a form of *phallus*.

**Cith'ara.**—An ancient instrument resembling the modern guitar.

**Citharæ'dus.**—An appellative of Apollo, to whom was ascribed the invention of the cithara.

**Clas'sical.**—Of the best or highest style. In a more limited sense the term means Greek and Roman.

**Co'dex.**—Originally signifying the trunk of a tree, the term was applied by the Romans to their wooden writing-tablets lined with wax; at a later date, to manuscripts; also, to collections of laws, especially to those of a political character, as, for example, the Gregorian Codex, the Theodosian Codex, the Justinian Codex.

**Col'orist.**—A painter whose works are remarkable for their color, such as Titian, Rubens, Makart, or Lafarge.

**Colos'sus.**—A statue of gigantic size. Statues a few feet larger than life are called heroic; when very much larger, colossal. Thus the figures of Rameses II. at Ipsamboul, the winged bulls from Khorsabad, the Zeus of Olympia, and the Apollo of Rhodes were colossal statues.

**Composi'tion.**—The arrangement of the several parts with reference to the whole. Thus, we may speak of the composition of a single figure as well as of a group of objects or the representation of an entire scene. If the design of the artist be to secure a unified or harmonious whole, the several parts should be arranged with due subordination to the principal subject; if his design be to distract the spectator, he may do so by composing two or more centres of interest of equal value. In elaborate compositions the art of combining various centring-points of interest so as to form a harmonious whole is analogous to the creation of a small universe, and offers one of the most interesting as well as most difficult problems which the artist has to encounter.

**Crypt.**—A vault beneath a building, partly or entirely under ground. Crypts are frequent under churches; they do not usually extend beyond the limits of the choir. Used as places of sepulture, and sometimes as chapels.

**Dance of Death.**—A representation of the universal power of Death, in which Death

or a skeleton figures conspicuously. (See the *Dances of Death* by Holbein (*pl.* 36, *figs.* 2-5).)

**Dena'rius.**—A coin in common use among the Romans. The silver denarius was equivalent to about fifteen cents; the gold denarius was equal in value to twenty-five silver ones.

**Design'.**—A plan or scheme for a work of art; a sketch; the idea which an artist endeavors to express in his work. The arts of design usually imply drawing as an essential element.

**Detail'.**—(1) The minute parts of a work of art as distinguished from its general design; (2) the minor as distinguished from the more important works of a design.

**Dip'tych.**—A double tablet which could be folded together, made of wood, ivory, or metal. The *diptycha consularia* served as public registers of the names and portraits of consuls, and were distributed by them among their friends. In the early Christian Church diptychs served as registers to contain the names of the baptized or of distinguished persons, living or dead. They now afford important material to the historian of Christian sculpture and painting.

**Discob'olos.**—A thrower of the discus or quoit. The discus was a circular stone or metal plate about ten or twelve inches in diameter. Throwing the discus was one of the principal forms of gymnastic exercises of the Greeks and Romans. A celebrated statue of a discobolos was made by Myron. (See *pl.* 4, *fig.* 14.)

**Distem'per.**—A kind of painting in which the pigments are mixed with size; generally used for scene-painting and interior decoration. Distemper paintings are made upon a dry surface. (See *Fresco*.)

**Dra'pery.**—The representation of the dress or clothing of the human figure. The term is particularly applied to such garments as hang in folds; hence, to tapestries and hangings in general. In archaic representations the folds in drapery are of a stiff, exact, and symmetrical character; in more advanced art they appear more natural, as if the result of chance rather than of laborious study. In the hands of a true artist drapery may become an important medium of ex-

pression, as it was, for example, in the Parthenon sculptures.

**Draw'ing.**—The art of representing objects by means of lines, as distinguished from painting, or representation by means of color. Works in black and white are often called drawings even when the method pursued is that of painting; *e. g.*, charcoal-drawings, when the effect is produced by masses of light and shade.

**Dry'ness.**—A term applied to paintings of sharp and formal outline or without softness of coloring, and to statuary which lacks tenderness of form.

**Eclec'tics.**—Those who follow the principles of no one school or master, but select from the methods and principles of others whatever they think to be best.

**École des Beaux-Arts.**—The French National Academy of the Fine Arts, on the Rue Bonaparte, Paris. Instruction is here given to French pupils from fifteen to thirty years of age; but foreigners, not being eligible to the highest prize—the *prix de Rome* (*q. v.*)—are allowed to enter the school when more than thirty years old. Women are not admitted to the institution. The conditions of admission are an introduction by a French artist of good standing, a copy of a register of birth and parentage or a passport, a drawing from life executed in twelve hours which indicates decided artistic talent, and the passing of an examination in certain branches of general study.

**El'gin Marbles.**—The famous collection of sculpture brought by Lord Elgin from Athens, now placed in the British Museum. The collection embraces the principal pedimental figures, fifteen of the metopes, and fifty-six slabs of the frieze of the Parthenon, one of the Korai from the Erechtheion, four slabs from the frieze of the temple of Athena Nike, besides architectural fragments and more than one hundred inscribed stones.

**Enam'el.**—A glassy substance of many brilliant colors, melted and united to gold, silver, copper, bronze, or other metals in the furnace. The different kinds of enamel are (1) inlaid or incrustated; (2) transparent, showing designs on the metal under it; (3) painted as a complete picture. Painting in enamel is done by means of colors that

vitrifiable—a quality that is imparted to them by combining them with a vitreous base, which is called their flux.

**Encaus'tic.**—A method of painting practised by the ancients in which the colors were mixed with wax and fixed by heat. Encaustic tiles were decorated tiles of baked pottery much used in the pavements and ecclesiastical edifices of an early date.

**Expres'sion.**—The suggestion of a particular state of mind or feeling by the portrayal of characteristic outward signs. The pose of a figure, the features of the countenance, the cast of the drapery, the character of the atmosphere, and many other details, may be so seized by the artist as to give great or little expression to his work.

**Etch'ing.**—A method of engraving on copper or other metals in which the drawing is not cut out by a tool, but eaten out by aquafortis. The plate is covered with a coating of wax or varnish, through which the lines of the drawing are traced with an etching-needle in those parts intended to be acted upon by the acid.

**Fig'ure-painting.**—A general designation for paintings in which human figures enter. Such paintings are usually described by terms of more limited application; as, "portrait painting," "historical painting," "genre," etc. The term is sometimes used as an equivalent for "genre."

**Fig'urine or Fig'uline.**—A diminutive statue. Especially applied to the small terracotta figures of which so many were made by the Greeks and Romans.

**Fin'ish.**—The last working up of an object of art, whereby it ceases to be a mere sketch and becomes a completed work.

**Foreshor'tening.**—When extended objects in a picture are represented as facing, or nearly facing, the spectator, and yet an impression of their length is to be preserved, they are drawn shorter than they would be if they seemed to extend in some direction within the plane of the picture. Thus, in the picture of a tree, the branches which face the spectator are shorter than those at the sides. The shortening is proportional to the nearness with which the extended object seems to approach the plane perpendicular to that of

**Fres'co.**—A painting—generally employed for walls or ceilings—in which mineral or earthy pigments are used on fresh plaster. It is distinguished from distemper (*q. v.*).

**Frieze.**—The second member of an entablature, separating the architrave from the cornice. In the Ionic and Corinthian styles it was frequently enriched with figures and other ornaments. In household decoration, a wide ornamented border at the upper part of the walls of a room.

**Genre.**—Pictures representing scenes from every-day life and manners, as distinguished from portraiture, landscapes, and historical painting; more particularly pictures of village, rural, or domestic scenes, like those of Teniers, Wilkie, and Defregger.

**Glaz'ing.**—The overlaying with a vitreous substance, as in pottery and enamel. In painting, the use of a thin, transparent color to modify the tone.

**Glyp'tothek.**—Properly, a museum for works of the glyptic art—*i. e.*, engraved stones, gems, etc. Also used for a museum of sculpture, as the Glyptothek at Munich.

**Goth'ic.**—A style of art which, after originating in France, prevailed in Western Europe from the close of the twelfth to that of the fifteenth century, being a development from the preceding style, termed Romanesque. *Æsthetically*, the chief characteristics of Gothic architecture are lightness and slenderness of form, the use of vertical lines, delicacy of effect, and the prevalence of the pointed arch. Constructionally, it changes all hitherto-received rules by concentrating all the weight on certain isolated points, thus doing away with thick, broad walls and introducing a framework system of strong piers and buttresses, allowing for immense windows. Sculpture and painting remained subordinate to architecture during the Gothic period. The advance in both figured and ornamental sculpture was considerable, though it showed itself later than in the buildings. It is apparent in a careful study of the human figure and of drapery, in a development of dramatic feeling, and in an enlargement of the range of subjects treated. Statuary, from being merely a stiff adjunct to architecture, obtained an individual merit

and character; a knowledge of composition was shown in bas-reliefs, and, in decorative sculpture, a careful study and adaptation of vegetable forms. Sculpture was never more prolific than at this time, especially in France. Painting remained in a position inferior to that of the sister arts. The lack of wall-space prevented the development of monumental painting, and no artist of genius could be produced in the mechanical department of glass-painting or in the minute field of the decoration of manuscripts.

**Grot'to.**—An artificial cavern cut in a rock; rock-cut temples or tombs; *e. g.*, the grottos of Beni-Hassan, in Egypt.

**Group.**—The arranging of objects or figures to form a whole. This is especially useful when a number of figures are to be represented. In Assyrian art one wearies of the processions of single figures or is distracted by the scattered representation of a multitude. When properly grouped together, a multitude of figures is more easily grasped by the mind.

**Har'mony.**—That form of art from which discordant elements have been eliminated. A lack of harmony arises from such causes as the juxtaposition of inappropriate forms or of colors which antagonize each other.

**Har'pies.**—Winged monsters having the face of a woman, a vulture's body, and frequently huge claws. They are three in number—Aello, Ocypete, and Celeno. They appear in the sculptures from the Harpy tomb from Xanthos, carrying off diminutive forms explained as the souls of the daughters of the Lycian hero Pandareos.

**Hieroglyph'ic.**—An early form of sculptured or written language, into which figured forms of natural objects, such as animals, plants, feathers, etc., enter as elements. Originally applied to the carved writing on Egyptian monuments. Similar linguistic symbols are found on early Babylonian, Hittite, Mexican, and other monuments.

**His'tory-paint'ing.**—The painting of historical scenes. A large or epic manner and the selection of great subjects are sometimes regarded as essential to historical painting, but their connection with this class of painting is no more a necessity than with any other.

**Humanis'tic.**—A term used to characterize that which is of human as distinguished from that which is of divine origin. Thus, we speak of the humanistic culture of the Renaissance as distinguished from the theological learning of the Middle Ages.

**Icon'oclasts.**—Image-breakers. The name originated in the eighth or ninth century in the Eastern empire, from which Theophilus banished all the painters and sculptors in 832. It has been since generally applied to those who in various outbreaks of fanaticism have destroyed ecclesiastical objects of art, and is especially applicable to the disciples of Savonarola in 1497, and to the Puritans of Scotland and England during the Civil Wars.

**Idealis'tic Art.**—Art which represents ideas concerning things, as distinguished from realistic art, which seeks to represent things as they really are. The distinction was brought from philosophy into art-criticism. In recent philosophy the distinction is no longer of vital importance, and its application in art-criticism is already on the wane. From a similar standpoint, and more in accord with recent philosophy, art-products may be classed as poetic and scientific, according as they evince a poetic or a scientific spirit in the artist.

**Imag'ines.**—Portraits of ancestors or family portraits of the Romans, usually consisting of waxen masks. On funeral occasions these masks were worn by people who represented the ancestors riding in chariots in grand funeral procession. The Roman set apart in his house a room where he preserved his family documents and wax masks.

**Impres'sionist.**—An artist who aims to represent the impression which nature makes upon his mind at a single moment, rather than to compose according to the accepted canons of art. He seeks to represent a scene or an object as it appears from a particular standpoint, without introducing such details as are apparent only upon the shifting of one's attention or position. His work is consequently broad in treatment and leaves much to the imagination of the spectator. Impressionists may be prosaic or poetic, according to temperament; so that the particular subjects which are fa-

vored by the present French school of impressionists or the color-harmonies and symphonies of a Whistler are accidental to rather than the result of their impressionistic style.

**Intagl'io.**—Engraving or cutting below the surface, as distinguished from carving in relief. Especially applied to incised stones. The reverse of *cameo*.

**Intagl'io-rilie'vo.**—Sunk relief. A form of sculpture in which the ground of the relief projects beyond the relief itself. We find it in use among the ancient Egyptians, especially where true relief was in danger of being injured by rubbing.

**Ke'lebe.**—A vase of ovoid form and with two handles. The lower part is shaped like an amphora, but the upper part resembles a pitcher with a sort of projecting lip. Its peculiarity is in the handles, which are "pillared" and "reeded."

**Kerukei'on.**—See CADUCEUS.

**Ki'ribu.**—Protecting genii. The name given by the Assyrians to the winged bulls placed at their palace-portals.

**Klaft.**—A royal head-dress of striped cloth, forming a hood and terminating in two flaps, which fall over the breast. Royal Egyptian statues are often represented with the klaft.

**Ko'rai.**—Maidens. The Greek designation for the caryatides of the Erechtheion.

**Kra'ter.**—A large vase with wide-open mouth in which were mixed the wine and the water which were handed round at banquets and at sacrifices. It was into vases of this description that slaves dipped a ladle (*cyathus*), with which they filled the cups. (See *pl. 14, fig. 2*.)

**Lap'idary.**—One who carves precious stones.

**Lek'ythos.**—A sort of cruet used for perfumes, having a slender body, a graceful neck, and a single handle. The white Athenian lekythoi are usually decorated with paintings of mortuary subjects.

**Load'ing.**—A term applied to laying colors in thick masses on the lights, so as to make them project from the surface, with a view to render them strongly illuminated by the light that falls on the picture, and thus mechanically to produce a sense of roundness.

and relief or to give a sparkling effect to polished or glittering objects.

**Loc'ulus** (*pl.* **Loc'uli**).—A small resting-place for the dead cut into a wall of the Catacombs. It was generally closed with a stone slab.

**Lom'bard**.—Of or pertaining to Lombardy. The form which Romanesque architecture assumed in the North of Italy under the Gothic invaders; a connecting link between the Romanesque style of Italy and the Gothic style of Northern Europe.

**Louvre**.—A palace in Paris appropriated to rich collections of art gathered by François I. and largely augmented by Louis XIV. and Napoleon I. The Louvre contains Egyptian, Assyrian, and Etruscan antiquities, Greek and Roman sculpture, a museum of objects of art of the Middle Ages and the Renaissance, and a magnificent collection of paintings, prints, and designs.

**Lux'embourg**.—A gallery of sculpture and paintings in Paris, established in 1818, and containing only the work of living artists.

**Madon'na**.—An Italian term of address for "madam." Specifically applied to the Virgin Mary; hence, to pictures and statues of the Virgin.

**Man'ner**.—The habit which artists acquire of composing or executing their works in a particular way, so that their productions more or less strongly resemble one another. As the power of an artist develops or declines, his manner is said to change, and his works may be classed as belonging to his first manner, his second manner, and so on. It is mainly by the study of style or manner that the archaeologist is able to classify works of art in a chronological series.

**Man'nerism**.—An unnatural or affected manner. Applied also to a marked and peculiar manner, though natural and unaffected.

**Mass'es**.—The larger divisions of light and shade or of color, without regard to detail. Thus, a painter will first lay on the larger masses of light and shade, and afterward pick out the details.

**Mausole'um**.—A sepulchral building or a magnificent tomb or monument. So called from Mausolus, king of Caria, to whom

such a monument was erected by his queen, Artemisia, about 353 B.C. It ranked among the Seven Wonders of the world.

**Médaille d'Honneur**.—The first prize-award at the Paris Salon (*q. v.*): it entitles the recipient to send thereafter any work to the exhibition without submitting it to the jury of admission.

**Met'ope**.—Originally the open space between the beam-ends of the Doric ceiling; hence applied to the slab which closed the space between the triglyphs. The sculptured metopes of the Parthenon represented the gigantomachia, or contests of the gods and giants, the centauromachia, or contests of the centaurs and Lapithæ, the contests of the Greeks with the Amazons, and the sacking of Troy.

**Mid'dle Ages**.—The period of time extending from the decline of the Roman empire to the revival of letters in Europe, or from the eighth to the middle of the fifteenth century.

**Mini'atures**.—The small paintings which decorated ancient manuscripts; hence, diminutive paintings in general. Especially, small portraits upon ivory, vellum, or paper.

**Mod'el**.—The term in the fine arts is applied to a pattern—made in wood, stone, clay, plaster, or other material—which is intended to afford an idea of the effect to be produced and to secure the more accurate execution of a work. Living models are those provided in schools of painting or sculpture for the study of the play of the muscles, the varieties of expression, and the relative proportions of the human anatomy.

**Monochromat'ic**.—Executed in a single color, though relieved by light and shade.

**Mon'ogram**.—A combination of two or more letters in one design. Used frequently as an abbreviated signature.

**Mon'te Casi'no**.—A celebrated Benedictine monastery established by St. Benedict, in 529, upon the mountain of the same name near the town of San Germano, Italy.

**Mosa'ics**.—Inlaid or tessellated work in imitation of painting. Made by small pieces of marble, glass, precious stones, etc., cemented together to form a design. In ancient times mosaics served as pavements

and were also used for wall-decoration; at the present day mosaic-work is used in jewelry.

**Mount Athos Man'ual.**—A manuscript found in the hands of the monks of Mount Athos, Turkey (called by the modern Greeks the *Holy Mountain*), containing a close description of the technical process of painting practised by the monks, and explaining single figures, with the mode of grouping and their distribution on the walls, and all accompanying devices and inscriptions of early Christian art. The author or compiler of the manual was the monk Dionysius, of the monastery of Furna, near Agrapha.

**Mu'ral.**—Pertaining to a wall. Mural paintings are wall-paintings, whether executed in fresco or in distemper.

**Muses.**—The personifications of the liberal arts. Represented conventionally as follows: *Kalliope*, the Muse of epic poetry: a tablet and stylus, sometimes a roll; *Kleio*, the Muse of history: seated in an arm-chair with an open roll of paper, sometimes with a sun-dial; *Euterpe*, the Muse of lyric poetry: with a double flute; *Melpomene*, the Muse of tragedy: with a tragic mask, the club of Hercules, and a sword, crowned with vine-leaves of Bacchus, and shod in the *cothurnus*: often heroically posed with one foot on a fragment of rock; *Terpsichore*, the Muse of choral dance and religious song: with lyra and plectrum; *Erato*, the Muse of erotic poetry and soft Lydian music: sometimes has the lyre, sometimes is represented dancing, always gentle and feminine in expression; *Polyhymnia*, the Muse of the sublime hymn and divine tradition: usually appears without any attribute, in an attitude of meditation; *Urania*, the Muse of astronomy: points with a staff to a celestial globe; *Thaleia*, the Muse of pastoral life, of comedy, and of idyllic poetry: appears with the comic mask, a shepherd's staff, and a wreath of ivy or a basket—sometimes dressed in sheepskin.

**Nat'uralism.**—The principle of following the forms and colors of objects as found in nature. Opposed to *conventionalism*.

**Naturalis'ti.**—A term applied to naturalistic painters in Italy during the seventeenth century, especially to the school of Bologna.

**Niel'lo.**—The art of engraving outlines on metal and filling in the design with a metallic substance of contrasted color. The black composition used for this purpose in the fifteenth century was called *nigellum*, or niello, and consisted of silver, lead, sulphur, copper, and borax. The art was practised by the Greeks and Etruscans, was carried to a high degree of perfection during the Renaissance, and is still extensively used in Arabic, Indian, Persian, and Chinese countries.

**Ni'ke.**—Victory. Symbolized in Greek art as a female figure winged. The most charming representations of Victory are found on the balustrades of the temple of Athena Nike at the Acropolis at Athens.

**Opaque'.**—Applied to colors which lack transparency.

**Oran'te.**—A figure in the attitude of prayer: e. g., the praying women in the Catacomb frescos or the bronze statue of the Praying Boy in the Berlin Museum.

**Oxyb'aphon.**—A large Greek vase with two handles attached just under the orifice.

**Paint'ing.**—The art of representation by means of color, including not only the laying of color on a surface, as a wall or canvas, but also the bringing of colored substances together to produce a design, as in mosaic and glass-paintings.

**Palla'dium.**—An image of Pallas Athena kept carefully hidden and revered as the safeguard of the place where it lay. The most celebrated was the Palladium of Troy, said to have been thrown from Olympus by the hand of Zeus.

**Panathena'ic.**—Pertaining to the Panathenæa or great festivals of Athena. These festivals embraced all the Attic tribes, and were of two kinds—the greater and the lesser. The former were held every fourth year; the latter, every year. The chief ceremony of the greater Panathenæa was the presentation of the peplos to Athena. The frieze of the Parthenon seems to represent the grand Panathenæic procession with the omission of the peplos ceremonial.

**Panthe'on.**—The gods as a collective whole, or a temple dedicated to all the gods; especially the building called by this name at Rome.



connected with the Baths of Agrippa, and dedicated to Jupiter Ultor. It is now a Christian church dedicated to St. Mary and the martyrs. It is a magnificent circular structure surmounted by a dome.

**Pa'rian Marble.**—A fine-grained, mellow-tinted marble, highly valued by the ancients. It was brought from the island of Paros.

**Par'thenon.**—The famous temple of Athena Parthenos on the Acropolis at Athens. It was built on the site of a more ancient temple during the time of Perikles, under the supervision of the celebrated architects Iktinos and Kallikrates. In it stood the colossal chryselephantine statue of Athena by Pheidias. The sculptures of the eastern pediment represented the birth of Athena; those of the western, the contest between Athena and Poseidon for the possession of Attica. The metopes represented the gigantomachia, centauremachia, etc., and the frieze the Panathenaic procession. The sculptures were made under the supervision of Pheidias. In the fifth or sixth century of our era the Parthenon became a Greek Christian church; at the beginning of the thirteenth, a Roman Catholic church; in the middle of the fifteenth, a Turkish mosque. The Venetian bombardment of 1687 made it a ruin.

**Pas'tel.**—A drawing or painting in colored crayon. Much used for portraits during the latter half of the eighteenth century.

**Pax.**—A richly-decorated ecclesiastical utensil, usually made of metal and figured with chased or engraved designs of sacred subjects, which is used by the priest and the officiating ecclesiastics during the celebration of high mass.

**Ped'iment.**—The triangular portion of the entablature which is enclosed by the cornice in buildings of the Greek style. In Greek temples the pediments were frequently enriched with sculptures. The name is also applied to similar triangular decoration over doors and windows.

**Pena'tes.**—Roman household gods worshipped in the interior of each dwelling.

**Pentel'ic Marble.**—From Mount Pentel'icus, near Athens. It was softer and whiter and less expensive for the Athenians than the Parian marble. The principal

buildings and sculptures of Athens were made of Pentel'ic marble.

**Perspec'tive.**—The art of so representing solid objects and distances upon a surface as to affect the eye from a given standpoint in the same manner as the objects themselves. The eye may be considered as the apex of a cone composed of the rays of light proceeding from all points of the scene embraced in view; the picture will then be considered as a section of this cone. The diminution and direction of the lines which give us the forms of objects may then be mathematically calculated: this constitutes linear perspective. The calculation of the diminution of light and shade and the color of objects constitutes aerial perspective.

**Pet'asos.**—A skull-cap with a broad brim; of Thessalian or Macedonian origin. It was worn by athletes, and is one of the distinctive attributes of Hermes. Many of the horsemen on the Parthenon frieze wear the petasos.

**Phiga'lian Marbles.**—Sculptures from the temple of Apollo Epicurios at Bassæ, near Phigaleia in Arcadia, now in the British Museum. The well-preserved frieze representing the contests of the centaurs with the Lapithæ and of the Greeks with the Amazons decorated the interior of the temple. They probably date from the latter half of the fourth century B. C.

**Pietà.**—A picture or statue of the body of Christ after the crucifixion, attended by his sorrowing friends, more especially by the Virgin Mary.

**Pinacoth'e'ca.**—A picture-gallery. The name was applied to the gallery adjoining the Propylæa at Athens; it is also applied to the Old and New Pinakothek at Munich.

**Plaque.**—A flat plate of metal or painted china; applied also to the small Limoges enamels of the fifteenth century.

**Plas'tic Art.**—Modelling or moulding, as distinguished from painting and from graphic art. Applied to marble sculpture as well as to bronzes, terra-cottas, etc.

**Plec'trum.**—A short instrument of ivory or metal used by the ancients to strike the strings of the lyre and other stringed instruments.

**Por'trait.**—A representation of a person,



for a theatre. The art was known to the Greeks, its invention being attributed to Agatharchos of Samos.

**Schools of Painting.**—In the widest sense the word "school" includes all the painters of one country, as, for example, "the Italian school." In its narrowest sense it denotes a group of painters who all worked under the influence of one man, as "the school of Raphael." In a third sense it is applied to the painters of one city or province who for successive generations worked under some common local influence and with some general similarity in design, color, or technique, as "the Florentine school," "the Umbrian school."

**Sculpture.**—All carved work in wood, ivory, stone, marble, metal, or other material is included in the term sculpture; also those works formed in a softer material, such as wax or clay. It embraces statuary, carved ornament, and glyptics, or incised gems and cameos. From the practice of preparing the model in clay, the wider term *plastic art* is sometimes used, so as to embrace works in bronze, terra-cotta, etc., which are not carved, but cast from moulds, hammered, or in some other way derived from the sculptor's model.

**Scum'bling.**—The process of going over a painting with a nearly dry brush, so as to soften and blend the tints by means of opaque color; distinguished from glazing when a transparent color is used.

**Sec'co.**—"In secco" is a term applied to mural painting executed upon a dry surface; distinguished from fresco, where the colors are applied while the plaster is still moist.

**Seicentis'ti.**—Artists, especially Italian painters, whose works were produced in the seventeenth century,

**Sgraffit'to.**—A method of painting on stucco, in which a ground of dark stucco is covered with a coat of white, and the design is formed by scraping this away for the shadows.

**Shrine.**—A case, box, or repository for something sacred, as the remains or relics of a saint. The Shrine of the Three Kings in Cologne Cathedral is one of the most celebrated. (See *pl. 22, fig. 9.*)

**Sib'yls.**—Prophetesses of classical antiquity,

ten in number. The most celebrated was the Cumæan sibyl, who sold to Tarquinius Superbus the highly-valued Sibylline books, which were destroyed at the burning of the Temple of Jupiter. The Sibylline oracles which have been preserved to us are a mixture of pagan, Jewish, and Christian material. On the ceiling of the Sistino Chapel of the Vatican, Michelangelo gave to the Persian, Erythræan, Delphian, Cumæan, and Libyan sibyls the same prominence that he gave to the Hebrew prophets.

**Silhouette'.**—A design or portrait in which the contours only are represented, little or no attempt being made to fill in the inner details. The term is especially applied in the graphic arts to black figures on a white ground. The wall-sculptures of Egypt are in general mere silhouettes.

**South Kensington Museum.**—This magnificent museum of art, in London, England, was founded in 1852. It cost originally upward of a million pounds sterling, and during the first quarter of a century of its existence between three and four millions sterling have been judiciously expended upon it. It embraces both the fine and the industrial arts of the Renaissance and of the modern period. Practical art-schools have also been established in connection with the museum.

**Spat'ula.**—The flat knife used by painters in spreading pigments.

**Sphinx.**—A composite creature uniting usually a human head to a lion's body. The term is applied chiefly to the protecting genii of Egyptian temples. As the composite animals of ancient art have become better known, various classes of sphinxes are recognized—the andro-sphinx, or human-headed; the crio-sphinx, or ram-headed; the hieraco-sphinx, or hawk-headed, etc. The idea that there was some special mystery connected with these composite animals originated with the Greeks. The figure was used as a protecting genius, and was emblematic of divine or royal power.

**Statuette'.**—A small statue. Applied especially to diminutive figures in bronze or terra-cotta.

**Ste'le.**—A sepulchral slab which in ancient times served as a gravestone. Also a small

- independent column used to support a vase, statuette, etc. The steles of the Greeks were sometimes finely decorated with sculptured ornaments and figured reliefs.
- Stiacciato.**—Sculpture in very low relief; less than *basso-relievo*. (See *RILIEVO*.)
- Stig'mata.**—The marks of the five sacred wounds on the hands, feet, and side of Christ; said to have been miraculously printed on the bodies of certain saints, as the stigmata of St. Francis.
- Still-life.**—Inanimate objects in paintings, such as dead game, fruit, flowers, etc.
- Strig'il.**—A bronze scraper for the skin, curved and hollowed like a spoon. Used by the ancients in the bath.
- Stuc'co.**—A fine plaster for covering walls, prepared by various methods, as by mixing gypsum and glue, or pulverized white marble with fine sand, gypsum, and water.
- Stu'dio.**—The office or workshop of an artist.
- Style.**—In art, the manner peculiar to a school or a master in design, composition, coloring, expression, and execution; as the Romanesque or Gothic *style* of architecture, the classic *style* of sculpture, the impressionist *style* of painting, etc.
- Styl'us.**—An instrument of bone, ivory, bronze, or silver, about five inches long, having a pointed and a flattened end. Used by the ancients to write on their waxed tablets. The flattened end served either to spread the wax on the tablet or to erase by smoothing down what had been written.
- Sym'bol.**—A conventional sign or emblem with an intellectual or spiritual meaning. Thus, the winged female figure is a symbol of victory or of the soul; the cross, a symbol of Christianity; the lion, a symbol of power or courage, or of St. Mark.
- Tab'ernacle.**—From its signification of "tent" the term was applied to the movable temple of the Jews, and in Christian archaeology to the small chapel-shaped shrine placed on the high altar in Roman Catholic churches to contain the chalice and the consecrated host.
- Technique.**—The manner or method of artistic execution; the mechanical or technical quality of a work of art, as distinguished from the subject or idea which it conveys.
- Tem'pera.**—See *DISTEMPER*.
- Thyr'sus.**—A staff carried by Dionysos and his followers. It was sometimes surmounted by a fir cone or by a vine with grapes arranged in the form of a cone. It was carried in the festivals of Dionysos.
- Tone.**—The modification which a color in its greatest intensity is capable of receiving from white, which lowers its tone, or from black, which heightens it. A *scale* is an assemblage of tones of the same color thus modified. The pure color is the normal tone of the scale. *Hues* are the modifications which a color receives from the addition of a small quantity of another color.
- Tope.**—A Buddhist sepulchral or commemorative monument, usually a domical structure set upon a base and surmounted by a peculiar structure like a distended parasol, called a *tee*. When used as a relic-shrine, the tope is called a *dagoba*; as a commemorative monument, a *stupa*.
- Tor'so.**—In sculpture, the trunk or body, apart from the head and limbs; as, the Belvedere torso of Herakles, in the Vatican, or the Farnese torso of Dionysos, in the Naples Museum.
- Tree of Jesse.**—An ornamental design representing the genealogy of Christ in the persons of his ancestors in the flesh.
- Tript'ych.**—Folding tablets of three leaves, whether writing-tablets or altar-pieces. Ecclesiastical triptychs have offered an inviting field for the art of both sculptors and painters during almost the entire history of the Christian Church.
- Tym'panum.**—The triangular space between the horizontal and the sloping cornices on the front of a pediment (*q. v.*) in classical architecture. The name is also given to the space included between the lintel of a door and the arch over it.
- Urae'us.**—An Egyptian symbol in the form of a serpent which constituted an architectural ornament. It also appears upon the head-dress of certain Egyptian divinities and kings, and seems to be emblematic of sovereign power.
- U'rim and Thum'mim.**—Hebrew words signifying "and p. tion. The Urim



and Thummim were precious stones or other ornamental appendages on the vestment of the high priest, which were consulted by the Jews to learn the will of God.

**Val'ues.**—The relation between the degree of intensity of a color and other colors constitutes its value. The effect which colors in juxtaposition have upon one another necessitates on the part of the artist a consideration of their values. So, when a master charges his pupil to have regard to the values of his colors, he means that the intensities of the pigments used should be the object of attention. If the different colors of a picture should be translated into the various shades of a single color, the colors of the same value would be expressed by the same shade.

**Vat'ican.**—A magnificent palace of modern Rome, built upon the Vatican Hill, from which it derives its name. A building on this site was inhabited by Otto II. in 981 A. D. The present pile has been irregularly enlarged by a long series of popes, whose permanent residence it became after their return from Avignon in 1377. The Vatican adjoins the Church of St. Peter's, and is said to contain 4422 halls, chapels, and other apartments, and it has extensive gardens. Its treasures of sculpture and painting are beyond enumeration. Here are the Sistine Chapel with its frescos by Michelangelo, the stanzas and loggie decorated by Raphael, the picture-gallery of the most famous Italian masters, the various museums—Pio Clementino, Chiaramonti; the Braccio Nuovo, added by Pius VII., filled with the most celebrated monuments of Græco-Roman sculpture; the Museo Egizio, for Egyptian, and the Gregoriano-Etrusco, for Etruscan, monuments. Its library, founded in 1447, is exceedingly rich in manuscripts.

**Vices.**—The Vices—such as anger, avarice, envy, lust, pride, revenge, and sloth—are allegorically represented in Christian art.

**Virt'ues.**—The cardinal Virtues—fortitude, prudence, temperance, and justice—and the theological Virtues—faith, hope, and charity—are frequent themes in Christian art.

**Visita'tion.**—The visit of Elisabeth to the Virgin Mary. It is a common subject in mediæval sculpture and painting.

**Walhal'la, or Valhal'la.**—Among the Scandinavians the Walhalla was a palace of immortality, inhabited by the souls of heroes slain in battle, and, like the seventh heaven of the Mohammedans, a paradise of ecstatic bliss and sensual happiness. The name is given to a modern Pantheon erected by the Germans near Ratisbon and celebrated for its architectural beauty. The building is consecrated to the worthies of the Fatherland from the remotest ages, and embraces kings, heroes, warriors, philosophers, authors, and artists.

**Wall-painting.**—The art of wall-painting is of great antiquity. The wall-paintings of the Egyptians are the principal records remaining of the life of the people. The Greek temples were frequently decorated with wall-paintings. The buildings at Herculaneum and Pompeii were decorated with frescos and mosaics. In the Middle Ages the custom was continued of decorating with color the walls of sacred edifices, palaces, and mansions.

**Water-color Painting.**—See AQUARELLE.

**Wedg'wood.**—A ware which takes its name from the manufacturer, Josiah Wedgwood, who began its fabrication in 1759 at Etruria in Staffordshire, England. It is a fine white or cream-colored ware, having a clear and hard body, with more compact glaze and more perfect substance than the majolica.

**Wheel.**—In Christian art, the attribute of St. Catherine, in allusion to the manner of her martyrdom.

**Xan'thian Marbles.**—Sculptures found in 1838 at Xanthos, in ancient Lykia, now in the British Museum. (See HARRY TOMB.)

**Xo'ana.**—The name given to rude wooden images in imitation of the human form worshipped by the early Greeks as their gods. These images were painted in brilliant colors, and sometimes clothed in garments richly embroidered and containing precious stones.



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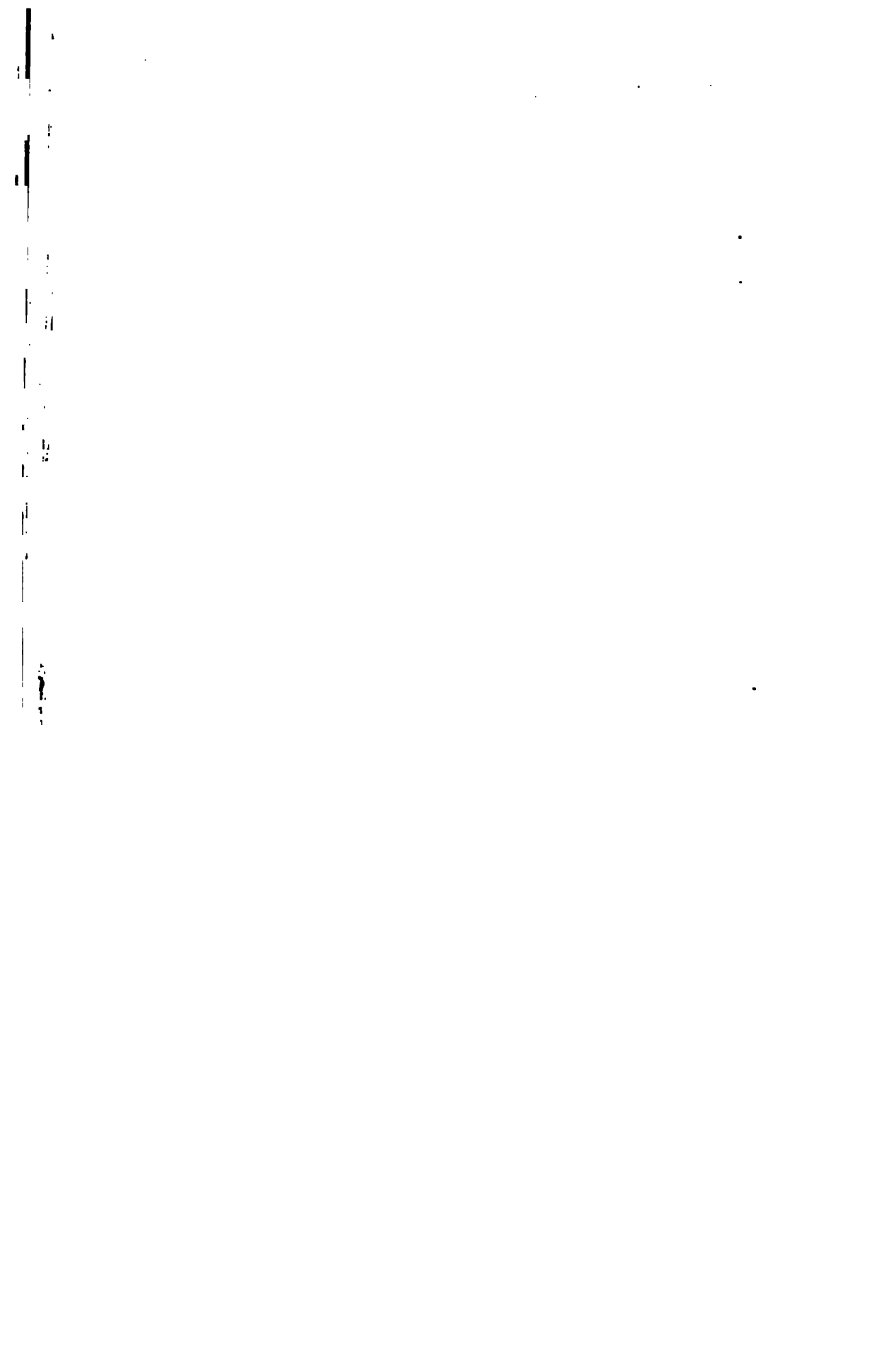
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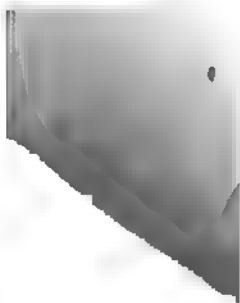
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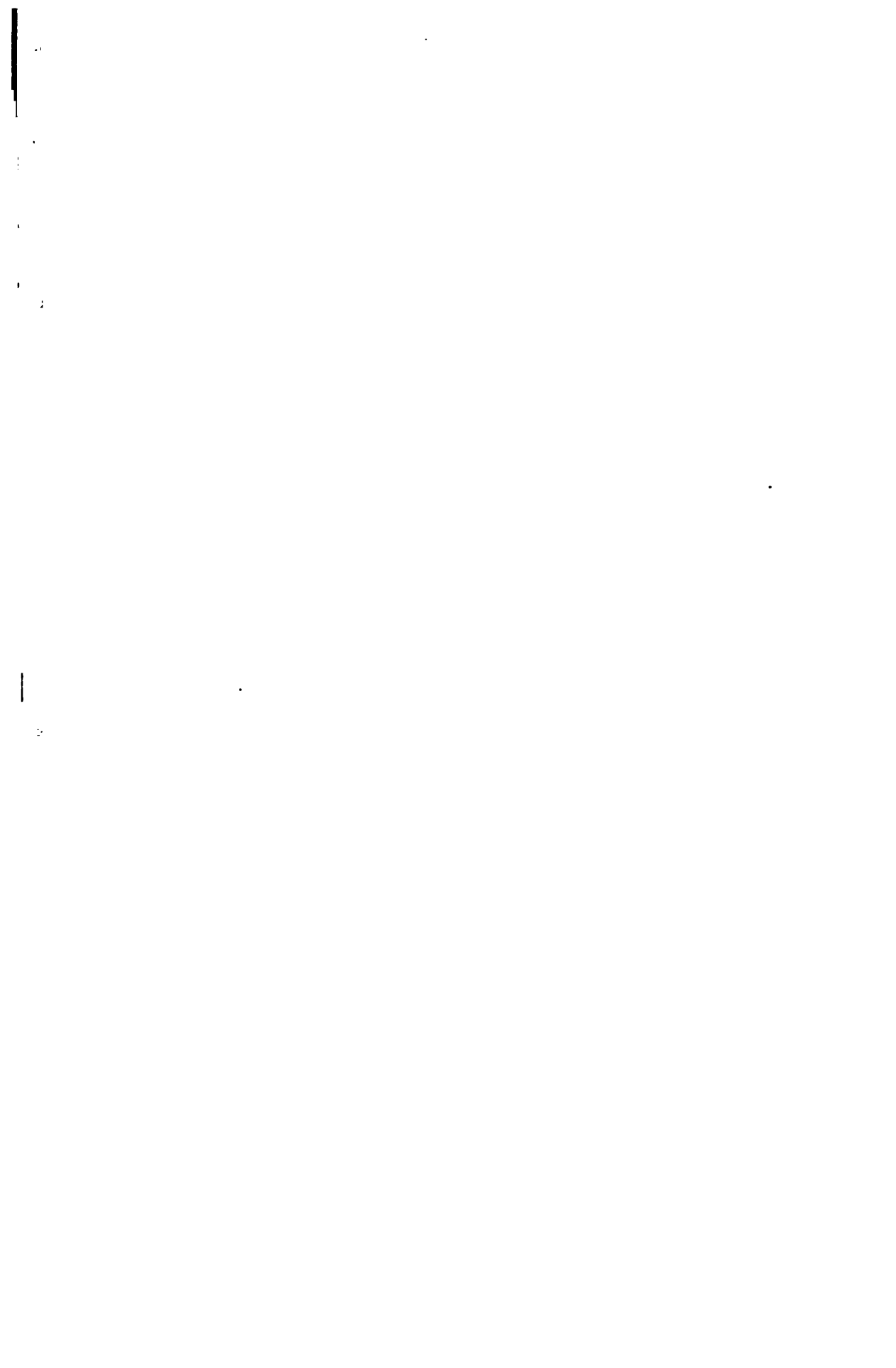


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